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GATTI-CASAZZA PILOTS HIS STARS HERE IN SAFETY

Twenty Principals and Seventy-five Choristers of the Metropolitan Reach New York via Boston on "Canopic"—How Manager Gatti Cleared the Way for Their Departure from War Zone—"Masked Ball" to Open Season.

SELDOM if ever have so many operatic artists of fame been gathered together on a single ship as there were on the *Canopic* of the White Star line, which reached Boston last Monday evening one day late on the 3,500-mile run from Naples. The contingent was headed by General Manager Gatti-Casazza, of the Metropolitan Opera House, and contained twenty principals and seventy-five members of the chorus of that establishment. All of them reached New York on Tuesday.

It is largely to the efforts of Mr. Gatti-Casazza that New York owes its opera season this year. With the singers scattered all over Europe when the war started it seemed at first almost impossible for many of them to reach New York. Mr. Gatti's influence with the Italian, German and French embassies in Rome cleared the way, however. He convinced the German Ambassador in Rome that there should be German opera in New York this winter and then persuaded the British and French Ambassadors that the German singers should be permitted to take passage on a British ship. Endless quantities of red tape had to be unwound before this could be brought about.

When he arrived in New York, Mr. Gatti-Casazza announced that the Metropolitan's season would open on November 16 with a performance of Verdi's "Ballo in Maschera," followed during the first week by a revival of "Carmen," with Geraldine Farrar, Caruso and Amato. Mr. Gatti also said that Giordano's "Madame Sans-Gene" would receive its first production on any stage in January, followed by a revival of Beethoven's "Fidelio." There will be a revival of "Trovatore" under Mr. Toscanini's baton in February, with Mr. Martinelli, and Mmes. Destinn and Ober in the cast, and Borodin's "Prince Igor" will receive its first American performance in March. Another novelty will be the one act opera, "L'Oracolo," by Franco Leoni. This opera, which M. Polacco will conduct, is founded on Chester B. Fernald's play, "The Cat and the Cherub," which is now undergoing a revival at the Princess Theater in New York.

Among the passengers on the *Canopic*, in addition to Mr. Gatti, were Enrico Caruso, Emmy Destinn, Geraldine Farrar, Arturo Toscanini, Georgio Polacco, Lucrezia Bori and Frieda Hempel.

Miss Farrar had been in Munich most of the time since the war started. Like most of the other singers, she had a tale to tell of many delays and discomforts encountered in her travels from the troubled area.

"We started for Amsterdam, where we hoped to obtain passage on board the *Nieuw Amsterdam* for New York," said Miss Farrar. "We arrived there safely and made reservations, but after hearing that the North Sea was lined with mines and scouted by hostile warships we decided to go to Naples, where we knew Mr. Gatti-Casazza was gathering the party from the fighting countries. All I remember is what seemed to be constant

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(c) Mishkin

LUCY GATES

Young American coloratura soprano who returns to this country for concert activities after a twelve-year sojourn in Germany, where she has met with notable successes at the Berlin Royal Opera and, more particularly, as leading coloratura singer of the Cassel Opera. (See Page 3)

CAMPANINI PAYS US MYSTERIOUS VISIT

Chicago Opera Director Refuses to Make Statement Regarding His Presence in New York—May Seek Settlement For Lost Season

Cleofonte Campanini, director of the Chicago-Philadelphia Opera Company, which is not operating this season, arrived in New York early this week with his wife and Julius Daiber, secretary of the company. Mr. Campanini remained at the McAlpin Hotel, where he kept himself closely guarded from newspapermen. On Tuesday he proceeded to Chicago.

Two theories are advanced as to the object of Mr. Campanini's mysterious visit. One is that he has come to effect a monetary settlement with the Board of Directors of the opera. It is believed that a failure to effect such a settlement may result in litigation. The other theory is that Mr. Campanini will at-

tempt to organize a company and give Chicago an opera season with the best material available.

Leopold Godowsky Arrives

(By Telegram to Musical America)

MONTREAL, Nov. 4.—Leopold Godowsky, the famous Austrian pianist, has arrived here from Europe with his family and will leave for New York to-morrow morning. He brought with him twenty-eight trunks and a motor car. K.

Busoni Not on the "Canopic"

Ferruccio Busoni, the pianist, who was expected to arrive in Boston on the *Canopic* last Monday, was not on the ship. M. H. Hanson, his manager, has received no explanation from him.

CONCERT SEASON¹⁵³ OF NEW YORK NOW⁵⁷² IN FULL SWING

Philharmonic Society Reopens and a New Pianist, Carl Friedberg, Makes His Début—Tina Lerner Returns—Alma Gluck, Florence Hinkle, John McCormack and Others in Recital

NEW YORK'S concert season is now well under way. With the opening of the Philharmonic Society's series of concerts, the Symphony Society in its third week, the début of a new pianist, Carl Friedberg, the return of Tina Lerner, and recitals by Alma Gluck, Florence Hinkle, John McCormack, Caroline Hudson-Alexander, Albert Spalding, Harold Henry, Alexander Bloch, Marion Wright Powers and others the week proved a busy one for Metropolitan concert-goers.

The attendance at all of these concerts was large.

Philharmonic Now in Its 73rd Season

The New York Philharmonic, Josef Stransky, conductor, began the operations of its seventy-third season in Carnegie Hall on Thursday evening of last week. In point of popular enthusiasm, orchestral virtuosity and substantial musical gratification the event outpointed the corresponding function last year and also those of many antecedent seasons. This superb orchestra, of which New York cannot be too proud, has attained under Mr. Stransky's guidance a proficiency that leaves it second to none of the most vaunted ones in America.

War has not smitten the orchestra very sorely. Mr. Stransky has a new and efficient first clarinet in place of Mr. Leroy who is detained in France and, in the temporary absence of Concertmaster Kramer, the conductor has engaged for the post Maximilian Pilzer, whose qualities are familiar in their excellence. Beyond that the makeup of the organization remains intact. The two new players fitted so ideally into the general scheme that no uninformed person would have suspected a change. Mr. Pilzer's experience as concertmaster in the Volpe and People's orchestras stood him in good stead and he also handled the solos in Strauss's "Don Juan" admirably.

Properly enough there was no soloist. Mr. Stransky's program and the impulses that underlay its makeup were set forth in this journal a few weeks ago. Suffice it at the present writing to say that it was well proportioned and consisted of Dvorak's "New World" Symphony, Strauss's "Don Juan," morsels of Berlioz's "Dance of the Sylphs," "Will-o'-the-Wisp Minuet" and "Rakoczy March" from the "Damnation of Faust," and Igor Stravinsky's tone picture, "Fireworks."

It must be confessed that, in this lineup of German, Bohemian, Frenchman and Russian, the Germanic contingent had by far the best of the battle. Berlioz and Stravinsky's ineffectual fires paled very decidedly before the enduring greatness of Dvorak's heartfelt symphony and the splendid glamor of Strauss's early but hot-blooded tone poem. The "New World" has always been one of Mr. Stransky's battle horses, but he never rode it more commandingly to victory than last week. Who shall say that it was not the curious conjunction of circumstances—a glorification of the country of his present activities and interests by his greatest musical compatriot—that afforded him added inspiration at such a time as this! At all

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CONCERT SEASON OF NEW YORK NOW IN FULL SWING

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events the masterwork has never been treated even by him with such spirit, such vitality, such tensely of emotional grip. In years we have not heard the heaven-inspired *Largo* done with such a world of superlative tenderness. The stressful *finale* was likewise thrice admirable, particularly in the poignant dissonances of its concluding bars. Even the *scherzo*, the weakest movement of the symphony, was etherealized. In this, as in every other number on the program, the playing of the orchestra was flawless in precision, elasticity, finish, warmth and smoothness of tone, intonation and sensitiveness to minute gradations of color.

"Don Juan" wears exceedingly well. Indeed, it holds its own better than the later tone poems and stands, one is gradually inclined to conclude, among the greater Strauss achievements. It glowed at Mr. Stransky's hands with fire, passion and tender sentiment.

Had Stravinsky's fantasy been a more important thing than it is, it would still have suffered by the close proximity to Strauss. Unfortunately it is an affair of very little consequence. The Russian Symphony Orchestra brought it forward four years ago and on that occasion it provoked no widespread excitement. Since then Stravinsky has focused the attention of Europe upon himself by his quasi-futuristic exploits and so the desire to hear something of him here has been stimulated. Yet "Fireworks" is not, it is reputed, to be taken as an example of the mature Stravinsky. It was written in 1908 for the marriage of the daughter of the composer's teacher, Rimsky-Korsakow, and professes to suggest pinwheels with sparks flying from them, rockets, pyrotechnical set pieces and so forth. All this it professes—but unfortunately it does nothing of the kind. And when music of this type fails of its avowed purpose it lacks all justification, especially when it is as empty as in this instance. It is noisy, obstreperous and gaudy, but at no point definitely graphic. The residue is negligible as pure music. In his technical methods Stravinsky in no sense suggests his distinguished teacher. Commenting on the piece four years ago the present writer described it as "scraps and shavings out of Richard Strauss's workshop." The description calls for no modification at present.

"Fireworks" was admirably played but precious energy was wasted to little purpose. The Berlioz dances were done with a delicacy that made one overlook their flimsiness and Mr. Stransky always makes the "Rakoczy March" pulse-quickening. H. F. P.

Friedberg Proves Sound Musicianship

Though many new musicians of European prominence are revealed each season to the American music-loving public, few give evidence of such qualifications as to make them more than of passing interest. A pianist who made his first New York appearance on Monday afternoon, November 2, in recital at Carnegie Hall is Carl Friedberg. Mr. Friedberg's reputation in music centers across the Atlantic preceded him. He had not played a hundred measures of the Bach Fantasy and Fugue in G minor on Tuesday afternoon before it was quite apparent that here was a new master of the piano whose place in this country's favor was secure.

Mr. Friedberg startled a few persons by playing his program with the lights of the auditorium dimmed. He startled more by playing superbly three colossal works, the Bach, the Beethoven E Major Sonata, op. 109, and the Schumann "Symphonic Studies." Neither too intellectual nor too freely and, therefore, unwisely emotional, were his performances; rather did he blend in a masterly manner these two aspects. Modern pianism includes all kinds of departures from the normal. Mr. Friedberg is modern in the finest sense, but he does not depart. He controls his keyboard with apparently no effort, and his tone—on which a pianist's standing depends fully ninety per cent.—is of the *bel canto* variety. The fullest play of his powers was exhibited in Schumann's glorious "Symphonic Studies," in which he proved conclusively that he can command the majestic and the most ethereal equally satisfactorily.

The remainder of the program was devoted to groups of Brahms, the Ballade,

op. 118, the E Flat Major Intermezzo, op. 117, and the E Flat Major Rhapsody, op. 119, and Chopin, the G Minor Ballade and the F Sharp Minor Polonaise—thank you, Mr. Friedberg, for not giving us the hackneyed A Flat Ballade and the A Flat Polonaise—a waltz and an *étude*. Such Brahms playing as Mr. Friedberg's makes more converts to the music of the great German master than does all the carping of his detractors harm his place among the immortals. Of the Chopin the writer heard only the Ballade, which was admirably played. A. W. K.

Alma Gluck Recital Has Potent Charm

While there has never been room for doubt concerning the widespread popularity of Alma Gluck among New York music lovers, a mere glance over the audience attracted to Carnegie Hall by her appearance there in recital last Saturday afternoon served to show conclusively that none of the horde of singers that descends upon the city annually is held in greater public favor. Not even the young soprano's distinguished mentor, Mme. Sembrich, who surveyed the afternoon's proceedings from a first tier box, used to fill the same hall with a larger or a more representative assemblage. And although the house contained about as many as it lawfully could there was much heart burning among a multitude of individuals in the lobby who were unable to obtain ingress. It seems not at all unlikely that Mme. Gluck will be obliged in the near future to give an overflow recital for the benefit of the disappointed.

Much as the beautiful singer's work was appreciated during the days of her Metropolitan activities the judicious cannot but be pleased over her eventual emergence on the recital platform. For her style has at no time been dramatic and further operatic labors might have impaired her most ingratiating attributes. At the same time her previous recitals here have made manifest that she was not yet grown to her fullest artistic stature. It might be amiss to urge that she can be credited with complete maturity in the light of her present appearance. But it is certain that she has made remarkable strides.

Her program Saturday contained an eighteenth century group, including Rameau's "Rossignols Amoureux," Mozart's "Zeffiretti lusinghieri" and Handel's "Come Beloved" from "Atalanta"; Schumann's "Intermezzo," "Er ist's" and "Nussbaum," and Brahms's "Botschaft," "Sonntag" and "O Liebliche Wangen"; a "Little Russian Folksong," arranged by Efreim Zimbalist; a group of songs by Rachmaninoff, Glazounov, Charpentier, Massenet, Ravel; and an American group comprising three dainty songs by Max Vogrich, Edward Horsman's "Bird of the Wilderness" and numbers by Sidney Homer and Frank La Forge. This list was liberally amplified with extras.

When, after a period of study with Mme. Sembrich, the young soprano was heard here last year it was noted that her art was in something of a transitional stage. Carefully studied out and rather over-sophisticated interpretation replaced to an extent the spontaneity and simple charm that had previously characterized her work. One missed a certain freshness of vocal quality and found occasion to deplore certain deficiencies of tone emission. Saturday's showing laid at rest some of the doubts that were formed the preceding year. Mme. Gluck's voice has regained, for the greater part, that individuality of timbre and loveliness that stamped it as unique in its operatic days. Her management of it, too, is very much surer. The tones of the upper register are now practically always well placed and no longer apt to be wiry or acidulous. Comment was made even last year on the improvement in the emission of medium and lower tones.

Mme. Gluck sang the opening Rameau air well, but it was her beautifully poised and elegant delivery of the Handel aria that completely won her hearers and necessitated an encore. The ethereal high phrases were particularly lovely. In Schumann and Brahms the singer's interpretative plan was, at all events, well intentioned and sincere and the result was not without charm. But she has never been entirely successful in lyrics requiring subtlety of imagination and the introspective faculty. On the other hand, she sang her husband's arrangement of a lovely Russian folksong with a spontaneity of pathos that was moving, and Massenet's "Crépuscule" with a contemplative tenderness and an unforced evocation of mood that made the audience clamor for a repetition.

In the concluding group she was obliged to repeat Mr. Horsman's song, which is effective and contains some interesting modulations, while Max Vogrich's dainty though unpretentious songs, "Vaer Daer," "De ol Wichel" and "Wenn fromme kindlein" afforded measurable pleasure. As encores Mme. Gluck gave songs by Sinding, Cadman, Rimsky-Korsakoff and Paladilhe.

Very finished accompaniments were supplied by Willy Spoor. H. F. P.

Hallowe'en Throng Hears McCormack

Largest of all the Hallowe'en parties in New York last Saturday night was the recital of John McCormack, which attracted a capacity audience of the tenor's admirers to Carnegie Hall. This was the case in spite of the counter attraction of the huge tercentenary parade that passed within two blocks of the music hall. Mr. McCormack's audience, moreover, was a fine looking assemblage, and with the string of motors lined up outside the hall it showed what a following the tenor has gained among the intelligent portion of the American public. In the audience were several prominent musicians.

With the "Il mio tesoro" aria from "Don Giovanni" Mr. McCormack gave his hearers a taste of the singing that he would have contributed to the Salzburg Mozart festival, had not the war intervened. The tenor proved his thorough equipment for this noble style of singing. Further artistic vocalization was exhibited in Sinding's "Sylvellin," redemanded; in Rachmaninoff's "O Thou Billowy Harvest Field," delivered with true feeling for the Slavic atmosphere, and in his stirringly intense "Life and Death," by Coleridge-Taylor. Of the Irish songs a favorite was "The Banks of the Daisies," inimitably done in the lighter vein. Innumerable were the standard McCormack encores, with several new offerings. The noted tenor was in splendidly fresh vocal condition, and the purity of his lyric singing kept the audience in a constant state of enthusiasm.

Edwin Schneider contributed extremely valuable aid as accompanist, and Donald McBeath won several recalls with his violin numbers. K. S. C.

Tina Lerner's Art of Maturer Character

Tina Lerner returns to America a better artist than she was two years ago. Since her last appearances here the comely young Russian pianist has matured in her art. Imagination and intellect have ripened and her playing has taken on a deeper color and larger variety than it used to possess. These facts were made evident at her recital in Aeolian Hall Tuesday afternoon, when she was heard and tumultuously applauded by a very large audience. Her program was agreeably diversified, and for the most part well adapted to her capacities. It contained some short pieces by Beethoven, Martini and Sgambati, Liszt's B Minor Sonata, a Chopin group (including the magnificent but seldom heard "Polonaise Fantasie") and several Russian numbers. Miss Lerner's poetic vein—always pronounced—is tenderer and subtler than formerly. Her tone is enchanting—especially in cantabile; her rhythm crisp, her finger work astonishing in clearness and dexterity. But she was rather overweighted by the stupendous Liszt sonata, for the weightier sections of which she lacks the necessary breadth and heroic massiveness. However, there was occasion to revel in some admirable Chopin playing, while in Beethoven's delightful "Eccossaise," Liszt's "Gnomesreigen" (given as encore after the sonata) and in Russian works of Rachmaninoff and Balakirew she provoked the liveliest pleasure. H. F. P.

Swedish Chorus in Chicago Concert

CHICAGO, Oct. 25.—At Orchestra Hall this afternoon the Swedish National Chorus gave a miscellaneous concert, assisted by Marie Sundelius, soprano; Albert Lindquest, tenor; Mrs. Charles R. Chindblom, pianist; Minnie Cedargreen, violinist, and Reinhold Hurtig, baritone. The choruses, under the direction of Joel Mossberg, sang a number of Scandinavian pieces, in which both Mr. Lindquest and Mr. Hurtig took part. Miss Sundelius sang an aria from Verdi's "Ernani" and a group of Swedish folksongs. Albert Lindquest, who is a great favorite among the Scandinavians of Chicago, sang several romantic songs and also a tenor solo in a choral piece by Hugo Alfven. M. R.

PHILHARMONIC PAYS A VISIT TO BOSTON

Stransky and His Men Warmly
Praised for Brilliant
Performance

Bureau of Musical America,
No. 120 Boylston Street,
Boston, November 2, 1914.

MOST interesting of the musical events of the last week was the visit of the Philharmonic Orchestra of New York, with its gifted conductor, Josef Stransky, which performed yesterday afternoon in Symphony Hall before a very enthusiastic audience of good size. The performances were of superlative brilliancy. Never in recollection has this orchestra displayed such finish and virtuosity in its visits to this city.

As for Mr. Stransky, he is a virtuoso conductor of exceptional capacities. It would be easy to disagree with many things that he does, but it is impossible to deny the effectiveness of his readings. He had arranged an excellent program and each number seemed to be one of his specialties. It was hard for the writer to agree with his reading of the "Don Juan" of Strauss, but no one could deny that it was an exceedingly vivid and impassioned performance. Dukas's "Sorcerer's Apprentice" is already aging, but as a show-piece for orchestra it is all that the composer could have claimed it to be. Again the mind reverts to the superb quality of the orchestral performance, the admirable balance of the tone, the richness of coloring. Stravinsky's "Fireworks" was heard here for the first time, and this was the first music by Stravinsky to be played in this city. Was this score intended as a joke? If so, it is a poor one.

Mr. Zimbalist, for reasons unknown to the author, elected to play the unutterably dull "Fantasy on Scotch Airs" of Max Bruch. It was a pity that his talent could not have been expended upon more grateful material. Mr. Zimbalist is worthy of better things than this insipid composition. That he was heartily applauded speaks well for his musicianship and his solid acquisitions as a virtuoso. The other composition on this program was the "New World" Symphony of Dvorak. With this work Mr. Stransky is eminently in sympathy, and we wish to hear no more effective performance of Dukas's piece than he gave.

Rarely brilliant performances were also those of the Boston Symphony on Friday afternoon and Saturday evening. Pasquale Amato was the soloist, singing airs by Saint-Saëns and Handel—the latter's "Ombra mai fu." The orchestral compositions were Brahms's Second Symphony, Smetana's Overture to "The Bartered Bride," and Enesco's Suite, op. 9. By way of extending Mr. Stransky a Roland for his Oliver, Dr. Muck gave the finest performance of Smetana's masterpiece of a comedy overture that I ever heard. The overture, in any hands, would in a large measure speak for itself, but Dr. Muck interpreted it with such rousing spirit and humor, with such a feeling for its *volkstümlichkeit* and such an alert eye for every bit of orchestral effect that he fairly swept his audience from its feet.

Nor was the performance of Brahms's music less praiseworthy. The interpretation was in all respects worthy of the work. Enesco's suite is one of the most interesting compositions by a composer of the second rank which have appeared in the last decade or two. Modern French influences are perceptible, but the wonder is rather that Enesco, a Roumanian "raised" in Paris, should speak in so personal a manner. He has developed a remarkable technic as a composer, yet, in modern Paris, a hot-bed of technical proficiency, he has evolved a style of his own, not traceable to Debussy, or d'Indy, or any other one of the present generation in France.

Mr. Amato used his voice with his wonted mastery. In the air of Saint-Saëns he was dramatically eloquent, although to this air we greatly prefer the ever-present "Largo," as we call it now, of Handel. For Handel's air an orchestration was used which is more modern, but not necessarily more artistic, than that of the composer. Mr. Amato was, of course, repeatedly recalled.

OLIN DOWNES.

Kurt Schindler, the pianist, conductor and composer, is among the recent arrivals in New York from the war zone.

AMERICAN SOPRANO REFUSES TO SING FOR KAISER

Lucy Gates Disregards Royal Order to Return to Her Duties at Cassel Opera, and Will Pursue Her American Concert Tour Imperturbably—German Career of a Coloratura Who Started as a Pianist—Breathing Emotion into Florid Music

HANS VON BÜLOW pronounced tenors an illness. If he applied no equally distinguishing epithet to coloratura sopranos it was probably for the reason that even his caustic wit could formulate no expression comprehensive enough to account at once for their capriciousness, their vanity and their intellectual shallowness. But the world moves, the tenor is no longer as virulent a disease as he once was, while the soprano of coloratura proclivities has likewise undergone sundry modern improvements. If anyone hesitates to accept this notion at its face value he should be subjected to a brief tête-à-tête with Lucy Gates, the young American coloraturist, and be convinced that his want of faith is not wholly warranted.

Miss Gates bears none of the earmarks of the conventional florid songstress. She is level-headed, alert, a deep thinker, a thorough musician and a person of general versatility. She is very American, very wideawake and quite without airs and graces and a dozen years' worth of German discipline and system acquired in German opera houses have also supplied her with some of the characteristic advantages of German Kultur.

But Miss Gates is an independent spirit and can run counter to the letter of inculcated discipline when her best ends are served by honoring it in the breach. And so she put her foot down the week before last when an order arrived from the Kaiser to return forthwith and entertain the natives of Cassel who, like those of other German cities, do not want to risk languishing in boredom because of the warlike blight on customary forms of entertainment. The imperial "command"—the order amounted to such—graciously stipulated, furthermore, that the singer's recompense would be only one-half as much as she received in placid ante-bellum times. If any of the singer's friends felt nervous over the possibilities of an excess of allegiance to the majesty of German Imperialism their anxiety was soon set at rest. Miss Gates set her quiet veto to the whole matter, alleging that she did not propose to take up a position where it might presently be a vital question of ammunition and war taxes rather than artistic appreciation and punctual salaries. So whether she suffers excommunication at the hands of the imperial Intendantur or not she will remain imperturbably in America—at least until the present order of things has disposed of itself after one fashion or another.

For the present the soprano will undertake considerable concert work. Now it may not be generally known that Lucy Gates's attainment of the singer's estate was not the immediate result of her first manifestations of musical talent. Indeed, she developed at first into a pianist of very respectable qualifications. "It was only after I had gone to Europe for the first time that I was seriously advised to cultivate my voice," she told a representative of MUSICAL AMERICA recently. "Previous to that time I had paid little attention to it. I knew well that if I made any attempt to go on the operatic stage I should have to encounter the furious objections of my parents, who were unconditionally opposed to a stage career for me. But when matters came to this pass I determined to follow my own inclinations. So I studied diligently. Of course when I informed my family of my decision to follow a stage career I was met with wild protests. I was straightway pronounced a lost soul. But that did not deter me. Mme. Sembrich advised me to acquire my stage experience in Germany rather than in Italy or France. For this I have always been grateful to her, and as long as we have not our own opera houses in the small communities in this country I should advise a German stage training to all those Americans who seek routine abroad. I have not sung in France, but I know there is nothing to be acquired in Italy comparable to the thorough grounding one achieves in German establishments."



"I passed the ordeal of various private auditions and *Gastspiele* successfully and was given a contract covering several years at the Berlin Royal Opera. But as the time passed I was aware that I could make little progress if I sang so seldom and if I were relegated to secondary rôles. The house had several coloratura sopranos and some of the more experienced were naturally shown preference. And in the pre-eminent opera houses, such as that one, there exists a condition not entirely dissimilar to that which prevails here—once a singer becomes strongly associated with small rôles there is no great disposition to exploit or to acclaim her in large ones."

GATTI-CASAZZA PILOTS HIS STARS HERE IN SAFETY

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travel in smelly, dirty third-class trains, sleepless nights and a bayonet at my back, while numberless officials demanded 'passports, passports.'

Caruso was looking the picture of health. He had made cartoons of nearly everyone on the boat and was more inclined to talk of his estates near Florence, Italy, where he is building another villa, than of the war or his voice. Polacco said that he had been detained fifteen days in Carlsbad after the war started and that he made the journey to Milan with Mrs. Polacco in farmers' carts and freight cars.

Raymonde Delaunais, the new Belgian contralto, was very anxious for news from her home in Mons. All her relatives lived there and she has had no word from that town since the Germans destroyed it. Her husband, a French newspaper man, is at the front.

Others in the opera group on the *Canopic* were Richard Hageman, the conductor; Mrs. Egeria Amato, wife of the baritone Pasquale Amato, with their two sons; Gaetano Scognamiglio, Caruso's accompanist; Paolo Ananian, the Armenian basso; Emil Andregg, assistant conductor; Angelo Bada, the tenor; Luca Botta, a new Italian tenor; Elizabeth Schuman, new German soprano;



Lucy Gates, the American Soprano. The upper picture shows her at the head of a riding party in Colorado

"So I went to Hülse and asked him if he could not release or do something for me, since I was having little opportunity to accomplish anything. He promised to see what he could do, but declined to let me go as he insisted that he liked my voice and had faith in my abilities. Then, a short while

after, the coloratura soprano of the Cassel Opera was pronounced unsatisfactory and I was given a chance to succeed her. I went to Cassel, gave satisfaction, apparently, and Hülse transferred my Berlin contract there. And in Cassel I have remained ever since, being very fond of the place."

"I was there called upon to sing a great variety of rôles, including even operetta parts. And I confess that of all the parts I have sung the one in 'Die Fledermaus' gave me more trouble than anything else. No florid passages have ever seemed as difficult as acquiring the lightness and sprightliness of delivery necessary in this Strauss operetta."

"Now in speaking of difficulties in florid music, I have reference not only to the technical aspect of the thing but to the endeavor to impart an emotional quality to such music. The great trouble with our attitude toward coloratura today is our persistent tendency to look upon it as first and last mere pyrotechnic jugglery. The consequence is that florid passages are always sung in this fashion. But, if the singer is at all observant, he will discover that there are measures in 'Rigoletto' and 'Traviata' which if properly delivered convey a very tangible emotional suggestion. It is, therefore, incumbent upon the singer to discover these and treat them accordingly. And I flatter myself that I have always endeavored to do so and have occasionally succeeded."

"If German coloratura sopranos have not always been as successful as Italians in captivating the American public the reason, I think, is due to the fact that they lack the warmth and color of vocal quality and the innate sense of legato possessed by those of the Latin race. I remember that Richard Strauss once reproved a very well-known German coloratura soprano at rehearsal for singing staccato a passage marked legato. After several repetitions the result was no happier, whereat the singer expostulated. 'But, Herr Kapellmeister, I am not able to sing it legato.'"

Miss Gates does not return to America in that hopelessly "green" condition which one would expect in a person who had spent some dozen years abroad. She has made periodic visits to this country during that time and has kept her pulse on the musical life of America very carefully and will not step into its vortex as a stranger. H. F. P.

F. C. Coppicus, general secretary; Adamo Didur, Polish basso, Mrs. Didur and their four daughters, Rosina Galli, premiere danseuse; Mario Marchesi, prompter; Gino Nastrocci, first violin; Gennaro Papi, assistant conductor; Vincenzo Reschiglian, baritone; Francesco Romei, assistant conductor; Giulio Rossi, basso; Giulio Setti, chorus master; Jacques Urlus, tenor, and Alfred Seligsberg, attorney.

Maria Savage and Maud Phillips, sopranos of the Metropolitan, arrived in New York Tuesday on the *St. Louis*.

Arrigo Serato, the violinist, who will tour the country under the management of Annie Friedberg, was another arrival on the *Canopic*.

MISS MACBETH'S DEBUT IN "HOFFMANN'S TALES"

American Coloratura Singer Appears for First Time at Century Opera House

Even under last season's unstable artistic conditions the "Tales of Hoffmann" was one of the Century Opera's happiest achievements. The company, despite certain crudities and shortcomings, approximated the true spirit of Offenbach's fantasy more successfully, in a sense, than is the case when the work is sung at the Metropolitan. Last Tuesday evening it was brought forward again and with even better results, thanks to the new stage régime in vogue this year. The musical aspects of the performance were, all told, very commendable. The

most interesting individual feature of the evening was the New York debut of Florence Macbeth, the young American coloratura soprano, who has delighted Chicago and electrified London, according to report. As the doll, *Olympia*, she had but little to do, and was so nervous that final judgment must be reserved for a later occasion. However, she succeeded at least in revealing that she has a voice of fresh and pure quality well equalized and competently handled, though apparently small in size. Doubtless her skill in florid passages will be more evident when self-possession enables her to control her breathing more surely. She was much applauded. The other leading rôles were well done by Mesdames Freeman, Ewell and Howard and Messrs. Harrold, Kreidler, Kaufman and others. Mr. Zuzo displayed in his handling of the orchestra the kind of taste and skill necessary to make palatable this shallow and common music. H. F. P.

Boston Orchestra Has Cost \$900,000; Higginson to Perpetuate It

In an address made at the Elks' Home in Boston last week Mayor Curley of that city, in a reference to the Boston Symphony Orchestra, spoke in congratulatory terms upon the fact that Major Henry L. Higginson, who founded the orchestra, intends to perpetuate it by leaving it a \$1,000,000 endowment in his will. The mayor added that Major Higginson had informed him that he had to make up a \$40,000 deficit each year in the finances of the orchestra, and that he had already expended more than \$900,000 on it.

Figs 25/16

MARTIN A PHILADELPHIA SOLOIST

Tenor Received with Much Favor in Appearance with Damrosch Orchestra—Recital by David Dubinsky—Haydn Club Musicale

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Nov. 2, 1914.

THE New York Symphony Orchestra, Walter Damrosch, conductor, gave the first of three concerts at the Academy of Music last Monday evening before an audience which in size and cordiality attested the personal popularity in Philadelphia of Mr. Damrosch, and which also gave an enthusiastic reception to Riccardo Martin, tenor of the Metropolitan Opera Company, who was the soloist.

The principal orchestral offering was Beethoven's "Eroica" Symphony and the novelty was the colorful Roumanian Rhapsody of Enesco, substituted as the concluding number for Roussell's "Le Festin de L'Araignée," which was named on the program.

Mr. Martin, of firm established popularity here as an operatic tenor, was a new factor on the concert stage. He sang first, with fine resonance and beauty of tone, and with notable ease and dramatic effect, "E lucevan le stelle" from "Tosca," the sort of music in which he is indisputably at his best. As an encore, in response to enthusiastic demands, he sang *Don Jose's* impassioned address to *Carmen* in the second act of Bizet's opera, this also being sung with sympathy and understanding. Not so effective was his other program number, *Siegfried's Love Song*, from "Die Walküre," for Mr. Martin plainly is not a Wagnerian singer, though his voice was unalterably true and beautiful. He was recalled many times after his second number, but wisely refused to offer another contribution.

David Dubinsky, one of the first violinists of the Philadelphia Orchestra, appeared with marked success before a good-sized audience at a recital in Griffith Hall Tuesday evening, with the assistance of Edith Mahon at the piano. The program opened with Brahms's G Major Sonata, which the two artists

played with individual understanding and intimacy of idea and appreciation. Mr. Dubinsky plays the violin with encompassing technic not with a great display of "temperament," it is true, but not coldly. One listens to him with that sense of security and satisfaction that is furnished only by a master of the instrument. The Vieuxtemps A Minor Concerto was given with poetic insight. Violinist and pianist again shared honors in Tartini's Sonata in G Minor, and Mr. Dubinsky's versatility was shown in an attractive variety of shorter selections by Martini, Couperin, Boccherini, Tschai-kowsky and Sarasate.

The Haydn Club, of which Mrs. Gertrude Hayden Fernley is director, gave a musical tea at the club room, No. 1710 Chestnut street, Monday afternoon, with the assistance of well-known local musicians. The young violinist, Camille Plasschaert, delighted the audience with two numbers, and Philip Warren Cooke, tenor, was cordially applauded for his singing of German songs. Elise Hartmann, soprano, showed marked ability in an aria from "Madama Butterfly" and a French song, while Ruth Barber was heard in two admirably played piano numbers. Club members who participated were Louise M. Keene, contralto; Edna Barber and Louise R. Sterrett, sopranos; Miss Sterrett and Mrs. Louise Schadee Eltinge, accompanists. A guest was Ellis Clark, Hamman, the pianist, who gave much pleasure in two numbers.

At a musicale in his studio in the Baker Building, Henry Lukens, the pianist, accompanist and coach, was assisted in the presentation of an admirably performed program of operatic numbers by Zipporah Rosenberg and Edna Baugher, sopranos; Mrs. Felix d'Albites (Bertha Brinker) and Mary Newkirk, contraltos, and Dr. S. H. Lipschutz, baritone. Among others present were Marie Loughney, Emile Fricke, Felix d'Albites, Henry Merriken, Frederick Wheeler, Frederick Peakes and Louis Moore.

D. Hendrik Ezerman, Hedda Van den Beemt and W. LeRoy Fraim, the managing directors of the Philadelphia Conservatory of Music, have been selected as local representatives of the Art Publication Society of St. Louis.

Edna Baugher, soprano; Nicholas Douty, tenor, and Alton K. Dougherty, pianist and accompanist, were the assisting artists at a recent concert given by Jacob C. Garber, violinist, in the Grand Opera House at Norristown.

Elizabeth F. Donato, pupil of Gilbert Reynolds Combs, president of the Combs Conservatory of Music, made her debut as a piano soloist with pronounced success at a recital in Scottish Rites Hall, Tuesday evening.

ARTHUR L. TUBBS.

"FAVORITA" IN BOSTON

Revived by Boston Theater Company After Twenty-nine Years' Absence

BOSTON, Nov. 1.—Operas at the Boston Theater during the last week past have been Donizetti's "La Favorita," revived here on Monday night after an interval of twenty-nine years; "Otello," "Tosca," "Il Trovatore" and "Ballo in Maschera." "La Favorita" seemed shockingly conventional for two acts. Act III had more interest and Act IV contained much of genuine interest, besides the familiar tenor solo, "Spirito gentil." Donizetti lapses from the genuinely dramatic to the hopelessly commonplace with disconcerting ease.

Singing of an uncommonly high order was heard. Milo Pico was *Alfonso*, the King, and sang with surprising artistry and dramatic sense. Mr. di Crescenzo, the *Ferdinand*, disclosed a light, pretty voice, and sang better and better as the performance progressed. Mr. di Biasi has a superb bass voice and a breadth and authority in delivery that accord well with the music of *Baldassare*. Blanche Fox in the title rôle sang with appreciation and musicianship.

The performance of "Otello" presented

a new tenor to Boston audiences, an Italian with a remarkably fine and strong voice, which he used with too little discretion. Ramon Blanchart took the complex rôle of *Iago* with authority and understanding. Miss Kristoffy, as *Desdemona*, repeated the favorable impression she had previously made in this rôle.

As *Tosca* Miss Kristoffy gave an interpretation refreshingly straightforward and free from the usual melodramatic exaggeration. Mr. Blanchart's *Scarpia* was dramatic and not without subtlety. In this opera Guido Ciccolini, the *Mario*, rose to his full height. He sang with ardor and abandon, and his voice has never been more beautiful. It was his most successful appearance of the season thus far.

In "Trovatore" Alice Gentle made a capable *Azucena*. She is one of the best singers of the company. Mr. Castellani was confronted with an exceedingly trying task, since it was his duty to sing through a tragic opera just after having received news of the sudden death of his mother. Tears rolled down his cheeks as he went through his performance.

STOKOWSKI'S NARROW ESCAPE

Fall of Drop Light Imperils Philadelphia Orchestra Leader

PHILADELPHIA, Oct. 30.—During a rehearsal of the Philadelphia Orchestra on the stage of the Academy of Music last Tuesday forenoon a large drop-light, with its reflector, which was one of several suspended over the stage, fell and struck the floor within a short distance of Leopold Stokowski and several of the musicians. The conductor declared that the light passed so near his face that he could feel the current of air which it created, and had it not been for the fact that his stand had been moved a short distance from its customary position he could hardly have escaped serious or fatal injury.

The accident was caused, it is said, by the crossing of electric wires in the flies over the stage and the burning of the rope by means of which the light was suspended. An alarm of fire was turned in, but the danger was past by the time the firemen arrived. A. L. T.

American Songs in Myrna Sharlow Program at Ohio College

OXFORD, O., Oct. 26.—Myrna Sharlow, of the Boston Opera Company, gave the first song recital of the college concert course at Western College, Oxford, O., on Saturday evening, October 24. Miss Sharlow's delightful program included arias from the operas "La Bohème" ("Mi Chiamamo Mimi") and "Addio" ("Faust" (Scene and Aria), and "Madama Butterfly" ("Un Bel Di"). Charming folk-songs and modern songs by English, French, Russian and American composers were also sung by Miss Sharlow. Her two encores were H. Clough Leichter's "My Lover He Comes on the Skee" and Mrs. Beach's "The Year's at the Spring." Hallett Gilbert's "Ah, love, but a day" and A. Walter Kramer's "Allah" were among her American songs.

San Francisco Club Sings American Choral Program

SAN FRANCISCO, Oct. 15.—Choral works by American composers were sung by the Loring Club last Tuesday evening, when it inaugurated its new season in Scottish Rite Auditorium. The concert was under the direction of Wallace A. Sabin and the program included the Sibelius setting of Finland's national poem, "The Kalevala"; Arthur Foote's "Farewell of Hiawatha," George W. Chadwick's setting of the St. Gregory hymn, "Lo, Now Night's Shadows"; the "Chorus of Homage," by William Gericke, formerly director of the Boston Orchestra; "The Poet's Lot," by William Gerstley, of Philadelphia, and the hunting song, "Rise, Sleep No More," by Dr. H. J. Stewart of this city. Gino Severi led the accompanying strings. John Francis Jones, baritone, and Easton Kent, tenor, were soloists, and Frederick Maurer the accompanist. T. N.

"BUMPER CROP" IN INDIANAPOLIS MUSIC

McCormack's Overflow Fills Opera Auditorium on Same Evening

INDIANAPOLIS, IND., Oct. 31.—The sixteenth season of the Ona B. Talbot Subscribed Series opened Thursday evening, October 29, with John McCormack, and the audience was the largest that ever assembled in an Indianapolis theater upon any occasion. Every seat in the house was sold two days in advance, 300 persons occupied chairs on the stage and as many more stood in the rear of the main auditorium and in the balcony of the big Murat Theater. Hundreds were turned away from the box office window and the mail orders which had to be refused were so numerous that Mrs. Talbot found it necessary to have regret slips printed. Most of those who failed to gain admission to the Murat went to English's Opera House, where the New York Opera Company, an organization unheard of in this community, was presenting "Faust" in English. Every seat in English's was also sold, and there was a "turn away" of several hundred.

The McCormack concert was exquisite in every way. The fine touch of Ona B. Talbot was visible everywhere, and it was the statement of Mr. McCormack that he had never sung to an audience which was more appreciative or in surroundings that were more ideal.

While Mr. McCormack gave keen delight with his Irish songs, the remainder of his program was just as thoroughly enjoyed, and he was compelled to sing several encores. "Il Mio Tesoro" from Mozart's "Don Giovanni" proved especially adapted to the warmth and lyric beauty of Mr. McCormack's voice. Mr. McCormack was assisted by Donald McBeath, a young violinist, who made a good impression, and Edwin Schneider, who acted as accompanist for both soloists.

Mildred Dilling, an Indianapolis harpist, whose reputation is now national, gave a recital at the Odeon Sunday afternoon, assisted by her sister, Charlene Dilling, violinist, and Rachel Hamilton, soprano. The auditorium was well filled and the recital was excellent in every way. P. R. M.

Fernando Tanara Opens His Studio After Summer's Teaching Abroad

Fernando Tanara, the well known singing teacher and operatic coach, returned from Italy recently, where he spent a far from leisurely vacation following his busy season of 1913-1914. In London he soon found himself as busy as he was in New York, teaching and coaching the stars of the Royal Opera, Covent Garden, and others. He remained in London three months and then took a needed rest in the Codore mountains in Italy. Even here some of his pupils followed him for instruction. Maestro Tanara has resumed teaching in his studios in New York.

Ysaye Among Belgian Refugees in London

A cable despatch from London says that, among the refugees who arrived there from Belgium on October 31 were Eugen Ysaye, the violinist, and his family. They were forced to leave their home in the suburbs of Brussels through lack of food supplies. Ysaye, who has two sons fighting in the Belgian army, says that he will remain in London until the invaders are driven from his country.

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Dear MUSICAL AMERICA:

How many people are there in this country interested in music and all that it means to us who realize the disastrous effect the war has had upon the musicians, and especially the music teachers, abroad? Indeed, the war has affected all musical endeavor as well as the musical industries in this country.

Now is the time for those who have means to remember that the musicians were ever among the first to respond to the call when charity pleads. So I would say to all those who can afford it: Do what you can to put a dollar into the way of the musician. Patronize the good concerts and recitals, and, above all, if your children are taking music lessons, do not delay to pay the teacher's bill.

Conditions in the musical world on the other side are terrible. What they will be as the war drags along its horrible length is beyond one's imagination.

In France, England, Austria and Italy the opera houses and concert rooms are nearly all closed. In France, indeed, conditions are so bad that nearly all the music studios are closed. Germany still makes a brave effort to keep things open, so most of her opera houses are giving performances, though prices have been cut, and consequently the salaries of the musicians and singers, which were never very high, have been cut in half.

In England the distress among musical folk is particularly great, as half the theaters are closed and even among those that are giving performances some are doing so without much, if any music. The Autumn festivals and nearly all the operatic projects in England have been abandoned. Artists who had planned tours have given them up.

* * *

"Mr. Dippel has not solved the problem."

This was the verdict rendered some days after the first performance of "The Lilac Domino" at the Forty-fourth Street Theater by Mr. Andreas Dippel's Opéra Comique Company.

What was the problem to which the speaker referred?

It concerned the conviction which has prevailed for years among musicians, critics and musically interested people that, especially in our large cities, like New York, with a cosmopolitan population, there was room for light opera in the Viennese or French style—something between musical comedy and grand opera.

It was this conviction which induced many managers to enter the field from time to time, though one has to go back to the days of Maurice Grau and the Offenbach productions to find that any of them met with much success.

This was one of the original purposes, you will remember, for the building of the Century Opera House, namely, to give works of a lighter character and also those which needed more intimate relations than could be secured in a large auditorium, such as that of the Metropolitan.

The enterprise was not a success, partly because the Century Opera House never was popular as far as location was concerned and also because the acoustics of the house were bad and the press management, at the start, worse.

Then, you remember, Mr. Oscar Hammerstein made an effort in the last days of his consulship at the Manhattan Opera House to produce some of the lighter French works. He fell down.

His effort was not a fair test, for the reason that he had a conductor who was impossible, singers for the rôles who were not up to the mark. Thus the performances lacked spirit.

Indeed, the present generation, hearing some of these works, wondered how they ever could have won popular favor.

Finally, we have Mr. Dippel, who, with much blare of trumpet and beat of drum, entered the field some time ago, after Chicago had said good-by to him.

That was the problem which Mr. Dippel has undertaken to solve—the giving of light opera in a high class manner.

It must be admitted, in all fairness, that his first production was notable in many ways. The music was bright and tuneful, all the principals sang well, the costumes were pretty and the scenery good. The orchestra was superior in quality and leadership.

The enthusiasm on the first night was unbounded. Mr. Dippel has many strong personal friends.

The papers next morning were almost unanimously favorable.

What, then, was the trouble?

The trouble was that the young French composer's opera, a bright piece, of no particular musical originality or individuality, certainly not up to the standard set by Victor Herbert, De Koven and others of our own composers, had been "adapted" to supposedly American taste.

This meant that all the life and light had been taken out of it and a lot of low class, vulgar Broadway slang injected into it, which suggests that those who had the matter in charge have a very low idea of the taste of the American public.

On the first night, therefore, there was an undercurrent that the performance was, as one man put it, "deadly dull," in spite of all the apparent favor with which it was received, and in spite of the fact that the new English baritone, Wilfred Douthitt, scored an unquestioned success as a singer, though he showed that he was a member of the Ancient and Honorable Order of "Sticks"—so far as acting is concerned.

Then, there was little Miss Eleanor Painter, who won immediate favor by displaying a charming personality, a young, fresh voice, trained in a good school, to which she added considerable ability as an actress.

The other members of the cast, including Mme. Maubourg, formerly of the Metropolitan, rendered effective service.

Nor was the element of romance lacking, for Miss Painter had the advantage of a clever press agent, who told us that once, while singing somewhere in the Garden of the Gods, in Colorado, she attracted the attention of a passing millionaire. After which she landed in a church choir in Colorado Springs, from which position she was relegated to New York to take lessons, the price being provided by the members of the church where she had been singing.

From there she emigrated to Europe and won success in Berlin at the Charlottenburg Opera House. Then the story went that she had married an old sweetheart who had followed her from Colorado.

Various reports came to this country from time to time of her success in a number of important rôles, also of the fact that her husband had returned to Colorado to teach, leaving her engaged to a certain distinguished tenor, to be married as soon as a divorce was secured.

Indeed, a very pretty story all the way 'round!

So, you see, there was absolutely no element lacking in this production of "The Lilac Domino" except, as I said, that the life had been taken out of the original.

Here let us return to the gentleman who uttered the dictum that Mr. Dippel had not solved the problem.

Who was he?

The head, my friends, of one of the largest concerns which sell tickets to the persistent theatergoers and opera-goers—and that includes a large number of responsible, good people in New York City, commonly known as "the public."

Perhaps it would surprise you if I were to say that this is an element that is very rarely considered at a production.

Supposing, for instance, that there are a couple of thousand people in the auditorium at the premiere of such a piece as "The Lilac Domino." One-half consists of friends of the management, or of the artists, of critics, of professional "dead-heads." The rest represent the paying public.

Now, the friends and "dead-heads" naturally "boost" the thing up for all it's worth. Flowers are passed over the footlights, the manager is called out and asked for a speech, the critics are but-

tonholed to do the best they can for the new venture. Everything is *couleur de rose*.

But how about the thousand who represent the paying public? Did they like it?

That was the great question, and that is where the man who sells tickets to the theatergoing public, whom I mentioned, knows within forty-eight hours after a production whether it will be a go! If he says there was little demand the day after the first performance and less the day after that, and the day after that—then good-by to the production! It has missed, for some reason or other, to secure popular favor.

That is why you see so many so-called Broadway productions that start off with a wonderful flourish withdrawn after a couple of weeks, or just as soon as the managers can get something ready to take their place.

Now, with regard to the production of "The Lilac Domino." While from a musical point of view it has little, if any, importance, it does have importance from the fact that its success or failure, considering all the preliminary boosting and booming, would give us a very fair idea as to the standard of musical culture, knowledge and taste among us.

The season at the Forty-fourth Street Theater was intended to appeal to a better class than those who are entertained by our often ridiculous and generally very vulgar so-called musical comedies.

If it is likely to be rejected, while this may be disappointing to the manager and the artists engaged, it is certainly encouraging to know that our music-loving public has progressed and will no longer tolerate that which would have been eagerly seized upon a decade ago.

If Mr. Dippel is wise he will take the lesson to heart. In the first place it might be suggested to him that it is not necessary to go four thousand miles across the ocean to secure a musical work far below the standard of that which our own composers can produce right here. Furthermore, if he has a bright, tuneful work, that it is also not necessary to "adapt" it with vulgar Broadway slang, nor to present comedy of that ghastly order which is associated with decadent lobster palaces and midnight tango suppers.

* * *

If the effort to give light opera has, so far, not been particularly successful it is gratifying to note that the audiences at the Century Opera House have greatly increased, not only in number but in enthusiasm.

Indeed, with all their troubles, the Century management will close their season almost triumphantly, so that there is already regret that they are about to go on the road, just when the Metropolitan Opera Company is about to open.

However, the Century Company should do well. They certainly will test the question, under severe conditions, as to whether there is a demand outside of New York for opera in English.

* * *

As for the opening opera at the Metropolitan, at the time I am writing that seems not to have been settled. First it was said that "Carmen" would be chosen, with Farrar, Caruso, Amato, and Toscanini conducting.

Now I hear that St. John-Brenon, of the *Daily Telegraph*, who is understood to be in close personal relation with some of the distinguished members of the Metropolitan Company, has given it out that they will open with "Ballo in Maschera," for the reason that that opera is fairly popular and will give more of the artists of the company an opportunity to appear and be acclaimed by their friends.

However, by the time your issue is in print Signor Gatti-Casazza will be in New York and have given out his plans.

* * *

If there were any doubt as to whether there is still among us an appreciation of good music, even in these troublous times, it should have been dispelled by the enthusiasm displayed at the opening of the Philharmonic season, when Mr. Stransky received an ovation, well deserved, as were the encomiums passed upon his conducting by the critics.

Stransky, the Austrian, has managed somehow to win popular favor, a good deal like Seidl did. It is not merely that he has shown great ability as a conductor, has made many strong personal friends by his unassuming attitude, but that he has sincerely tried to accommodate himself to American ideas and customs.

He has not remained a foreigner on a temporary visit, which is the attitude assumed unquestionably by a good many Germans who have come here—and so they have gone away with a total misapprehension as to our character, and certainly as to our musical status.

Not a whit behind in enthusiasm was the audience at Walter Damrosch's opening concert of the Symphony Society. Then at his concert last Sunday an ovation was given to Olive Fremstad, which was so long continued when she appeared, and was of such an extraordinary character, as to unnerv the dear lady, so that her opening number was not as well rendered as it might have been.

However, in the Kundry number, and the Liebestod she surpassed herself, and so fully deserved the second ovation which greeted her when she finished.

The Fremstad "fans" were out—and their number is large. This was their first opportunity, after the lady had ceased connection with the Metropolitan Opera Company to testify to their affection and their respect.

Not to be outdone, the followers of Alma Gluck presented themselves at that lady's concert recital, and gave her an ovation which was also deserved, for she always was a singer who appealed greatly to the public by reason of her many notable gifts. This she has now amplified by further study.

She has grown artistically, a fact recognized by all the critics next morning. Without exception they were enthusiastic in their praise.

I shall be much surprised if Alma Gluck does not put some of the older singers who will concertize the country this season to their trumps, both with regard to box office receipts, personal popularity and recognition by the critics.

* * *

A clever little lady is La Pavlowa, the noted Russian prima donna assoluta of classical dance. She certainly made a great bid for recognition among musical people when she announced some time ago prizes for American compositions for dance music which would be suitable for her performances.

The prizes, \$500 in each case, have now been awarded to the four successful contestants. The dances comprise a gavotte and a waltz. La Pavlowa has sent each of the winners a congratulatory telegram.

In this connection the great Russian dancer shows an appreciation of the fact that there are musical composers in this country who only need encouragement and publicity. It has often been said that we have no composers. This is not true. There are plenty of men—as well as women—of considerable ability, but their compositions never have a chance to get over the footlights. Till recently few publishers would even look at compositions by an American. Artists, singers and players would not use them, nor would conductors take them up, until recently.

If ever the time comes when we are as considerate of our own as the French are of the French, the Germans of the Germans, the Italians of the Italians, and even the English of their own, it will be seen that we have composers in this country fully as good as anything they have on the other side.

So let us gratefully appreciate the fact that the American composer is being encouraged by so great an artiste as La Pavlowa.

* * *

Albert Spalding, the American violinist, after an absence of two years or so, during which time he has made a successful tournée abroad and been acclaimed for the dignity and seriousness of his art, has reappeared here.

It will be remembered that years ago MUSICAL AMERICA was among the first to recognize Mr. Spalding as a serious artist of distinction. It will also be remembered that in spite of the persistent publicity which your paper gave him Mr. Spalding's friends, and particularly his father, were dissatisfied because of some criticism which you printed regarding him, and particularly with your statement that he had not yet reached the maturity of his talent.

This led to a discussion which resulted in the breaking of all business relations between your paper and Mr. Spalding, as it was claimed by his father that because his son was a large advertiser all criticism, and indeed all matter relating to him should be edited so that it should contain nothing except the most fulsome praise.

When this pressure was put upon you it will be finally remembered that you revolted and stated your case editorially.

Now that Mr. Spalding has reappeared among us and has received the applause of a discriminating musical audience, and has also been awarded considerable praise by the leading critics, it may be well for me to point out that even in these favorable criticisms there is a reservation which amply sustains the position you took some time ago,

[Continued on page 8]

THE CARNEGIE HALL, ALMA

DEMONSTRATED BEYOND QUESTION THAT SHE IS NOW THE
IF NOT THE ENTIRE WORLD. THE UNANIMOUS VERDICT OF
OF THE MOST REMARKABLE TRIBUTES EVER ACCORDED A

NEW YORK HERALD
November 1, 1914

NEW MME. GLUCK DELIGHTS HEARERS WITH NEW ART

Singer Gives First Recital Here Since
Her Marriage to Mr. Efreim
Zimbalist.

Enthusiasm was evoked yesterday afternoon at Mme. Alma Gluck's song recital in Carnegie Hall in a way which seldom is duplicated by artists who appear here. It was the singer's first appearance here since she became Mrs. Efreim Zimbalist and it was the first time she had sung here since she went abroad to study with Mme. Sembrich. Mme. Sembrich sat in a box yesterday and applauded her to the echo.

When Mme. Gluck appeared a whisper of admiration swept over the feminine portion of the audience, for she wore a cloth of gold jacket with a blue filmy skirt that was simply tier upon tier of flounces and a chic black hat topped by a blue plume. It was a striking effect, both in color and line.

But what Mme. Gluck wore soon became a secondary consideration to her singing. It was soon made clear to her hearers that since her last recital here she had made tremendous strides. Her voice ever was beautiful, even when she sang in the Metropolitan Opera House, but she lacked variety, and this she has gained. There was no monotony in her interpretation yesterday. Her tones were charged with the freshness and fullness of youth, and marked with exceptional beauty. Her high notes simply soared upward into the spaces of Carnegie Hall. Her phrasing, save at rare moments of nervousness, was admirable, and her enunciation was a model of clarity. She indulged in few exaggerations, and never was inartistic. It was no wonder the audience demanded encores and stampeded to the platform at the end of the concert and remained there until the lights were lowered in the hall.

Mme. Gluck sang in French, German, Russian and English—a most catholic program, and she is deserving of comment on the exquisite manner in which she sang Handel's "Come, Beloved"; the tremendous temperamental expression which she put into Russian folksongs, which had been arranged by her violinist husband, Mr. Zimbalist; the fine repose in her interpretation of songs by Brahms, and the remarkable singing of a group of American composers' songs, chief among which was Mr. Edward Horman's "The Bird of the Wilderness," which had to be repeated and which is a brilliant example of song writing.

Mr. Willy Spoor played the singer's accompaniments in a most sympathetic, artistic manner. In fact, everything combined to make the recital a triumph for the young singer, to which even the wealth of flowers sent her seemed gladly to contribute their share.

NEW YORK TRIBUNE
November 1, 1914

SONG RECITAL BY ALMA GLUCK

Rapid Rise of an Exquisite Singer
of Songs Who Delighted
Audience

By H. E. KREHBIEL.

The serious and observant lover of song and song-singing has found a pleasant occupation at intervals during the last few years in noting the development of the one among all the young singers of the day who promises to take the place which Mme. Sembrich shall vacate when she retires from the concert-room as she, in the fullness of her powers, retired from the operatic stage.

That singer is Alma Gluck, who in a recital in Carnegie Hall yesterday afternoon gave an audience that crowded the great room exquisite delight, not only by the quality of her voice and art, but also by recalling the voice and art of her illustrious exemplar who listened to her with evident pride and pleasure in one of the boxes. There was a suggestion of Mme. Sembrich in every feature of the affair, except, perhaps, in the selection of songs

which made up the final group on her program and those which were given *post festum*.

First, there came examples from the historical period of bel canto; Rameau's "Rossignols amoureux," Mozart's "Zeffiretti lusingheri," Handel's "Care selve" and "The Mermaid's Song," by Haydn—all from Mme. Sembrich's list except the exquisite air from Handel's opera "Atalanta," which is a worthy companion of "Oh, Sleep," which Miss Gluck sang in Mme. Sembrich's manner last year. Then a second part, composed of gems from the treasure houses of Schumann and Brahms—"Intermezzo," "Er ist's," "Der Nussbaum," "Botschaft," "Sonntag" and "O liebliche Wangen." Three songs by French and Slavic composers, with a folksong admixture, in the first of which (a combination of two songs from Little Russia arranged by Mr. Zimbalist) there was an echo of Mme. Sembrich's epoch-making folksong recital, "O susida chata bila." The last song in this group was an arrangement of a modern Greek folksong made by Maurice Ravel, which was comparatively ineffective, largely, we fancy, because of Miss Gluck's misconception of its tempo. There were new offerings in the concluding group—two Low German songs ("Vaer daer" and "De ol Wiehel"), and a German song, "Wenn fromme Kindlein," set by Max Vogrich, an English song, refreshingly effective, because of its freedom from affectation and its pure feeling of aspiration, "The Bird of the Wilderness," by Edward Horman, Sidney Homer's "Long Ago," and Frank La Forge's "To a Messenger." Mr. Horman's song won a repetition; after the second group, Miss Gluck added Sinding's "Sylvelin"; after the third, Paladilhe's "Psyche," and after the fourth, Sidney Homer's poetically conceived "Way Down South," by Rawlins Cottenet, and two or three more. Thus the record of the affair is completed.

Miss Gluck has put on a pretty pair of seven league boots since she sang last in New York, and made tremendous strides onward technically, intellectually and emotionally. The few clogs in her tone production which were commented on a year ago have been put almost wholly aside, and her voice unimpaired in its limpid beauty is almost completely at the service of the lofty things in musical interpretation. Emotionally there are still depths which she has not sounded that can be reached without sacrifice of the purely sensuous beauty for which she strives successfully with an art that conceals the striving, and therefore shows appreciation of a high ideal. Her enunciation is exquisite, and so is her diction for all those who conceive the term to mean only phonological clearness. But in her declamation there is still merely surface sentiment. She sends no plummet into the soul depths of such songs as those by Schumann and Brahms, which she sang yesterday, Rachmaninow's "Frühlingsfluten" and Charpentier's "La Cloche Félée." But the warmth now lacking in a measure will come; and soon. An innovation was Miss Gluck's singing of two of the Vogrich songs in the original Low German dialect, a proceeding which no doubt caused some bewilderment yesterday. The touchingly naive poems by Klaus Groth, with their homely folksong sentiment and form, though more intelligible to the many, would have lost charm in the translation. There is a sweeter note of music in the Low German poet's "Quickborn" than in Heine's lovely lyrics.

NEW YORK SUN
November 1, 1914

ALMA GLUCK HEARD IN SONG PROGRAM

Young Singer Who Is Making
Progress Applauded by
Large Audience.

The song recital given by Alma Gluck yesterday afternoon in Carnegie Hall was of more than common interest. When this soprano returned to the local concert stage in January last after a short term of study with Mme. Sembrich it was evident that her studies with the famous mistress of the art of bel canto had not proceeded far enough. Her upper tones, always insecure, were still badly attacked. Her voice was uneven in its upper scale and she was unable to evoke

from its medium the fullness and rich sensuous beauty which seemed rightly to belong to it.

Furthermore, in interpretation the young singer had nothing to offer but imitations of her teacher. Mme. Sembrich had taught her how to deliver the songs, and she carefully observed her instructions. That Miss Gluck had little of her own to give was made all the more conspicuous by the long established fact that temperament had never been one of her large assets. And her singing, often elegant and even at times exquisite in its externals, had always lacked the impact made by a commanding personality.

Yesterday's recital demonstrated that the singer since her second sojourn abroad had developed into an artist demanding serious consideration. In the first place it seems not only permissible, but even obligatory, at this moment to make one of those inclusive assertions which judicial comment is loath to employ. But it must be said that as Miss Gluck's voice now stands, it is the most beautiful lyric soprano before the public. Nature gave her a notably fine organ, and its resources have at last been brought fairly, if not completely, under her command.

Her medium and upper middle tones are now not only ravishing in quality, but they have a splendid fullness and vigor. Her upper scale is now generally well attacked and cleanly delivered, and she has been initiated into the school of all perfect equalization, to wit, the emission of head tones and the art of carrying them down. Miss Gluck sang sonorous, flute-like high tones yesterday which last January would have been half strangled in her throat and would have been without quality.

Her technical equipment has gained too in the clearness of its colorature, though this does not promise to be one of the most effective factors in her art. But it is commendable, if not brilliant, and certainly not slovenly. The only element of her delivery which now falls far below the general level of merit is her pronunciation, which is not at all what should be heard from a singer of her accomplishments.

Those who take note of the mechanism of singing will gather from these comments that Alma Gluck is a very well prepared singer. The truth is that she must be accorded a position among the best young sopranos of this time. If she has not eloquence of utterance, she has much finish, much taste, much delicacy. If she is wanting in archness, infectious gaiety and playful humor, she possesses in no ordinary measure the power to communicate sentiment, gentle feeling and the varying moods of reflection and meditation.

She sang "Come, Beloved," from Handel's "Atalanta," with authority of style and with broad, reposeful delivery and finish. "Der Nussbaum" was perhaps not deeply moving, but it was tender and sensitive. She was weakest in her group of three Brahms songs, for which she has not the needed penetration of imagination. Folk songs of Little Russia, arranged by her husband, Efreim Zimbalist, she sang delightfully. She sang also very beautifully Charpentier's "La Cloche Félée" and Massenet's "Crepuscule." Unfamiliar numbers on her list were three songs by Max Vogrich and "The Bird of the Wilderness," by Edward Horman, a local composer of taste. A carelessly made, even thoughtless, attack threw the singer off the pitch at the beginning of Schumann's "Intermezzo" and ruined the whole song. Eternal vigilance is the price of safety in song, as well as in some other things.

NEW YORK TIMES
November 1, 1914

MME. ALMA GLUCK'S RECITAL

A Great Audience Enjoys the Disclosure of Her Riper Art.

The interest taken in Mme. Alma Gluck's song recital last season, when she had just returned from a period of study with Mme. Sembrich, was renewed and increased yesterday afternoon, when she appeared again in Carnegie Hall before an audience that filled that auditorium. It was a pleasure for her admirers to note how she had progressed in the finer and subtler qualities of her

art. It does much credit to her intelligence and sense of the fitness of things that she should persevere in the strict schooling necessary for the mastery of the true art of song, which so few singers today attempt to reach; that, having shown at the opera that she possessed one of the most beautiful of soprano voices, a great natural endowment, she should realize how great were the responsibilities imposed by that endowment and how far she was from grasping all the secrets of vocal art, and should betake herself away from the easily won plaudits of enthusiastic operagoers to put herself under the severe tuition of the one perhaps best able to do her the most good.

Her singing yesterday afternoon did her the highest credit. The beautiful voice seemed never more beautiful in its native quality; and it had a certainty of poise, a smoothness and an evenness in all its ranges, a perfection of equality throughout that she has never reached before. The higher tones are more freely delivered than they were last season; they were produced more spontaneously and they had a fuller and rounder quality. There was a greater facility than she showed in the past in the few flowery passages occurring in Rameau's "Rossignols amoureux" and in Mozart's "Zeffiretti lusingheri," which came first on her program; though there will be still greater flexibility and ease in such passages if Mme. Gluck continues the improvement she has made, as there likewise will be a little more brilliancy and evenness in her trill.

These airs she sang with much charm, and so she did Haydn's ingratiating "Mermaid's Song," and the long-sustained tones that make Handel's air "Come, Beloved," from "Atalanta," so exacting were wholly admirable. This performance, in fact, was an achievement of unusual distinction that she was very properly called on to repeat. Mme. Gluck has gained further insight into the German Lied. Her interpretations of the songs by Schumann and Brahms upon her program were something more than a disclosure of beautiful tone and its modulations and carefully studied phrasing. There was a pointed intimation of the character, the mood, the higher significance of each of these, and especially the tender grace of "Der Nussbaum" and the joyous uplift of "O Liebliche Wangen" were there.

It cannot be said that Mme. Gluck has as yet found how to convey the deepest feeling in her voice, or that she often imparts to it a varied emotional coloring, matters more difficult of attainment in such an organ as hers than in others of a more robust sort; but what she did in this direction was not to be overlooked, as, notably, in the beautiful Little Russian folksong arranged by her husband, Efreim Zimbalist (which she sang in the Ruthenian language), and the somber song of Charpentier, "Les Cloches Félées."

NEW YORK WORLD
November 1, 1914

SEMBRICH, TEACHER, HEARS GLUCK, PUPIL

Younger Soprano Gives Opening
Song Recital Successfully
in Carnegie Hall

Marcella Sembrich sat in a Carnegie Hall box yesterday afternoon listening to the singing of her recent pupil, Alma Gluck. The season's first song recital of marked importance, the event took on an added interest because of Mme. Gluck's popularity and the much-discussed fact that she had spent the Summer coaching under one of the greatest artists the lyric stage has known.

No singer of intelligence could emerge from such advantages and not benefit thereby. On that account, to write that Mme. Gluck's singing yesterday was an improvement over that disclosed some six months ago is only what, in the circumstances, one would expect to write.

The extent of the former Metropolitan Opera Company soprano's advancement, however, is quite another matter, and one likely to be freely argued in music circles for some time to come.

In general there was a degree of vocal repose in Mme. Gluck's phrases which

Knabe Piano Used

MANAGEMENT: WOLFSOHN MUSICAL BUREAU,

NEW YORK, RECITAL OF GLUCK

FOREMOST CONCERT AND RECITAL SOPRANO OF AMERICA,
THE NEW YORK CRITICS, AS HEREWITH PRINTED, IS ONE
SINGER.

she has not heretofore shown, excellent singer though she was before coming under the helpful shelter of Mme. Sembrich's artistic wing, and she realized certain elements of finish which at other times were only approached.

Mme. Gluck's voice, always most agreeable in quality, showed more velvetiness than ever. The florid phrases revealed an evenness not usual for the soprano to command, and she even thrilled with some measure of success. Thus reinforced and greeted by an audience which manifested its friendliness at her first appearance, Mme. Gluck began well and finished her varied and musically splendid program even better.

The singing she provided for her hearers was restrained, and gauged for niceties of detail rather than for breadth of artistic sweep. And while the soprano revealed an admirable legato, a most commendable musical taste and fairly clear enunciation, her lack of vocal power prevented variety of tonal color and effectiveness in climax which many would like to have had supplied.

Some of the distinguishing traits of her illustrious teacher were seized for the occasion by Mme. Gluck, and one of them was the familiar Sembrich skip on leaving the stage which that artist never failed so naturally to indulge. All that the singer offered, however, was most acceptable to her auditors, who applauded and redemanded some of the compositions she interpreted with particular charm.

NEW YORK STAATS-ZEITUNG November 1, 1914

Alma Gluck, whose rapid comet-like career offers a speaking proof of the unlimited possibilities which blossom here for American artists, provided they carry within them the elements of success, yesterday afternoon had the satisfaction of seeing the wide spaces of Carnegie Hall closely filled with an elegant and representative audience, which again willingly was captivated by the charm of the artist.

This sympathetic artist at the present time stands at the apex of her art. Her distinctive voice, which occasionally reminds one of the brightness of a precious stone, probably has never sounded so sweet, so full, so rich in resource and so effortless as yesterday. Only in the highest tones there was noticeable at times a certain harshness, in contrast to which the middle register sounded more soothing and softer than when I heard her formerly. A rare material that, of the singer, which she has developed artistically. So also has the legato of the woman improved in beautiful smoothness; so has the mezza voce gained in roundness.

Under these conditions the rich and tastefully selected program of the artist brought much of beauty. The first section, Rameau, Mozart, Handel and Haydn, it is true, she did not find entirely sure and free, however the second group was fully satisfactory vocally. The art of German Lieder singing is the weak side of the vocalist and probably will always remain so. She does not succeed in capturing the tenderness of soul-song, to enmesh it with feeling, to exhaust its intellectual content. These Schumann and Brahms songs in the mouth of the singer are little more than a sequence of tastefully graded pianofortes—and that really is not much.

The third and fourth group in contrast brought almost unalloyed joy. How the "exotic" songs fall forth from these lips—so softly and gracefully, at times so finely and piquantly. Soft, tear-filled "Wehmuth" lay spread over a Little-Russian Volksong, which was arranged by Mr. Zimbalist, the husband of the beautiful singer.

Charpentier and Massenet songs (particularly the latter's) fantastically inspired "Crepuscule," and more particularly a captivating song of Ravel.

"Tout gai" showed the fine artistry of the singer at its highest.

In such songs, too, the piano accompanist of the singer, Mr. Willy Spoor, is at his best. He develops uncommon delicacy and "mimosenhafte" susceptibilities. A stronger self-assertion, where it is necessary, might be recommended, otherwise the accompaniment easily becomes monotonous.

From the last section, I mention "The Bird of the Wilderness," by Edward Horman, an effectively declaimed song of modern art, which had to be repeated,

and Homer's "Long Ago," one of the best songs of the talented American which captivates through its simplicity and strength. Of course Mme. Gluck could not evade the encores which developed into a further series of successes. Then came flowers, flowers and more flowers! The natural charm of the artist aided not a little to her success.

Again and again she had to appear and from the audience seemed to emanate the cry: "Alma, sweet Alma, where do you live?"

NEW YORK GLOBE November 2, 1914

The concerts of Saturday brought two very popular singers to Carnegie Hall—Mrs. Alma Gluck, in the afternoon; John McCormack, in the evening. A decided improvement on the part of Mrs. Gluck in the control of the upper portion of her voice was noticed, and since in the past her failure to use rightly that section of her scale was the obvious obstacle to her ultimate success as a singer, those who have hoped most for the future of her beautiful voice had special joy of the occasion. Mrs. Gluck is also growing as an interpreter of songs and altogether bids fair to become as satisfactory a singer for the most exacting of her hearers as she has for some time been for the less exacting. Something such a program as Mme. Sembrich has been in the habit of giving was offered by Mrs. Gluck, including archaic airs, German Lieder, and modern French songs. She also sang some folk songs of Little Russia, arranged by her husband, Efrem Zimbalist. Unfamiliar songs on her list were three by Max Vogrich and "The Bird of the Wilderness," by Edward Horman.

NEW YORK EVENING WORLD November 2, 1914

Alma Gluck, by her recital at Carnegie Hall on Saturday afternoon, won the right to be classed with the best of lyric sopranos. She has made amazing strides in a year. Her always beautiful voice, that is distinguished by a unique quality—there is none other just like it—has grown in compass and refinement and expression. A veteran lover of music said to me: "This is the loveliest recital that I have been my good fortune to attend for many years." And that, manifestly, was the impression made upon the great audience. Mme. Gluck's program ran from the eighteenth century Rameau to our own Sydney Homer and Frank La Forge. Her enunciation, no matter in what language, was a delight. Not the least pleasing number was an arrangement of "Little Russia Folk Songs," by her husband, Efrem Zimbalist, the violinist.

NEW YORK EVENING POST November 2, 1914

RECITAL BY ALMA GLUCK

That Alma Gluck is a popular favorite was once more thoroughly demonstrated by the size and enthusiasm of her audience at Carnegie Hall on Saturday afternoon. She is young, charming to look at, she has a lovely voice, she is musical. What more could one wish? Her gifts include still one more, however: namely, intelligence. The fact that she has this gift, necessary beyond all others, for the making of a real artist, is conclusively proved by her continued study with Marcella Sembrich and the consequent improvement in her singing. For a popular artist, who is already well launched in her career, to have the brains and courage to continue earnest study, is a phenomenon infrequently witnessed. Let us hope that Alma Gluck will continue in this straight and narrow path until her voice is cleared of all its slight imperfections, until her high notes are always equally beautiful, until the scale is a perfect instrument from one end to the other of its range. It is above all important that she should realize that, for the present at least, her voice is a purely lyric organ and should be treated as such. The highest art makes it equally necessary, perhaps more so, to know what one cannot do, as what one can. Songs which call on the deeper emotions, on the darker tones, are now

beyond her range, may be so forever, but at present they are a constant danger to the purity of her tone and the perfection of her breathing. Saturday the intake of her breath was altogether too noticeable during the early part of her concert—doubtless from nervousness, as this defect was much less apparent later.

From the point of view of taste and beautiful singing, two numbers on her programme, "Come Beloved," from Handel's "Atalanta," and an exquisite Russian Folksong, arranged by Mr. Zimbalist, were above everything else. The Handel number must have completely satisfied Mme. Sembrich, who was in the audience, for it was along the lines of purity and vocal beauty which she herself has so often demonstrated. Mme. Gluck sang the Russian song with touching simplicity and pathos. The wild little middle part, contrasting like the czardas's second movement with the first, was a delightful piece of local color. Many in the audience would have welcomed a repetition of this number.

As a song, Charpentier's "La Cloche fêlée" does not amount to much. It suggests in part Saint-Saëns's "La Cloche," but the imitation of the bell's clang-tint is much less effective than in the Saint-Saëns song. Mme. Gluck was here beyond her present emotional depths, and failed to give even a shadow of the tragic meaning of the words. The next song, Massenet's "Crepuscule," fitted her much better. She was likewise successful with her Schumann songs, especially "Der Nussbaum," and three by Brahms. Max Vogrich's three songs suited her also.

She concluded her programme with the now inevitable group of American songs, one by Edward Horman, once a critic and organist, now a happy business man; one by Sidney Homer, the best song by him which the present listener remembers to have heard; and the third, "To a Messenger," by Frank La Forge, a dainty bit which Mme. Gluck sang archly, as befits its droll words. Mr. Horman's effectively dramatic song had to be repeated, and the singer added a number of other encores, among others Sinding's "Sylvellin" and Paladilhe's "Psyche," a charming song.

NEW YORK EVENING SUN November 2, 1914

NEW YORK DISCOVERS A PRIMA DONNA TO THE WORLD

"How many New Yorkers," asked a woman to-day, "do you suppose would have stopped their automobiles in the streets a few years ago for a little Rumanian immigrant girl, the very same who kept 200 limousines blocking the crossroads two hours last Saturday while she sang in Carnegie Hall?" We suppose not one. The plain fact is that this old town had cause for excitement. It had given the world a new prima donna, as surely as it once discovered Malibran and made all creation a present of Patti.

Alma Gluck sprang into fame in a night at the New Theatre on Nov. 16, 1909, when the little Sophie's song, "In 'Werther'" revealed a voice in a thousand. She was more of a prima donna then than all the flaccid and gaseous heroines—we quote a famous critique—imported in years from Europe. To-day the most admired young artist anywhere on view, she has stolen all Sembrich's secrets except those of the soul. The profounder intelligence and depth of feeling will come with time and work under the same wise guidance.

Clad in a slim short gown that might have been wished on her in its seven decks of green gauze ruffles, with an Oriental military jacket of gold brocade and a tiny cap cocked on one side like a bird's crest by the airy weight of a single feather, the singer held New York in the hollow of her hand. Monday afternoon is too late to name over the songs she sang. But how she sang them, with the "equal" voice that ran the scale like a flute distantly heard in cool airs, was a thing to remember.

It was a Sembrich program from the first repeated Handel air, recalling "He Shall Feed His Flock," to the limpid beauty of a redemanded Horman-Tagore "Bird of the Wilderness," as modern as to-morrow. There were Russian folksongs by her husband, Zimbalist, in the Ruthenian tongue and two in Low German dialect by Max Vogrich.

After a procession of flowers to the stage, where Gluck in despair left them lying by the footlights, she added Sinding's "Sylvellin" and on the next pause, Paladilhe's "Psyche."

The rush of people to the stage after La Forge's "To a Messenger" brought for encores Homer's "Way Down South," Cottenet's "My Love's Like a Red, Red Rose," with its Rosary garlands of colorature, then Rimsky-Korsakoff's "Chant Indoue" and Cadman's "Land of the Sky-blue Water." The biggest concert audience of the new season marked a triumph unique in New York in twenty years.

NEW YORK PRESS November 1, 1914

ALMA GLUCK GIVES SONG RECITAL HERE

Marcella Sembrich Eagerly Watches
Performance of Her Pupil

BIG AUDIENCE IN CARNEGIE HALL

Students and Teachers in Force for
Singer's First Appearance of Season.

Lovers of song turned out in full force yesterday afternoon for Alma Gluck's first recital of the season.

There were few empty seats in Carnegie Hall, so great had been the onrush of students and teachers, many of whom, no doubt, were anxious to gather some information regarding Marcella Sembrich's methods.

Up in one of the first tier boxes, accompanied by her husband, the amiable Herr Stengel, and by Frank La Forge, sat the great Polish soprano herself. On her as she watched eagerly over the fortunes of her pupil almost as many opera glasses were leveled as on the charming singer below.

Surely Mme. Gluck never appeared before a more critical gathering of listeners.

Contrary to the belief held by many, Alma Gluck has not reaped the benefit of instruction from Mme. Sembrich for a long time. To judge from yesterday's experience, however, she made marked progress during the few months of study last summer in Switzerland, a fact that reflects great credit on her famous teacher.

It was evident repeatedly, to be sure, that the soprano had not quite rid herself of the shortcomings she is trying to overcome. Almost invariably, for instance, her high G assumed a guttural quality that seemed in marked contrast to the normal beauty of her tone production, and often her breathing left something to be desired.

On the whole, however, she was heard to better advantage distinctly than at a recital the writer attended three months ago in London.

Her voice had greater volume, greater carrying power, and the emission of her high tones generally was noticeably clearer and less constricted.

There seems to be no reason to doubt that Alma Gluck may approach close to perfection as a representative of bel canto singing. Her voice is one of rare lyric charm, and she has plenty of ambition and perseverance.

It is hard to avoid a certain skepticism, however, regarding her capacity as an interpreter of lieder. Her performance yesterday of such songs as Schumann's "Intermezzo," in which she gave expression to mournful instead of rapturous feelings, of the same composer's "Nussbaum," which she sang with a bland regardlessness of sentiment, and of Charpentier's "La Cloche Fêlée," the poetic content of which she seemingly quite failed to grasp, suggested that Mme. Gluck lacks entirely the gift of probing into the inner meaning of a song that fails outside the limitations of her personal experience. Even when she succeeds in giving outward expression to feelings that lie below the surface the impression she makes is that of one imitating others rather than drawing upon her own resources.

Mme. Gluck was heard to advantage in a folksong of Little Russia by her husband, Efrem Zimbalist, in Rachmaninoff's effective "Frühlingsfuten," in Glazunoff's "The Nereid," in Massenet's "Crepuscule," which proved to be decidedly one of her best contributions, and in Frank La Forge's "To a Messenger."

ONE WEST THIRTY-FOURTH STREET, NEW YORK

MEPHISTO'S MUSINGS

[Continued from page 5]

which shows that he is still in process of evolution.

In his review of Mr. Spalding's concert Mr. Krehbiel, of the *Tribune*, while proclaiming him as a musician of insight and understanding, says, however: "His imagination does not sweep him to Heaven-scaling heights, nor does he sound the depths of sorrow. But he is advancing. He is still in the flush of youth, and best of all, he is entirely sincere."

Mr. Henderson, in the *Sun*, while stating that Mr. Spalding is an artist who commands respect and who pursues the beautiful and seriously studies his art, qualifies this praise by saying: "His tone is good, if not quite great. If any one quality is less in evidence in his playing as an artist, it is depth of insight. Mr. Spalding plays like a gentleman and a scholar, but his hearers sometimes wish that he stirred them more."

Finally, there is Mr. Aldrich, the eminent critic of the *Times*, who credits Mr. Spalding with great earnestness, stating that it is a pleasure to note the young American artist's gain in some of the essentials of his art, especially in the matter of finish and refinement, and certainly in accuracy of technic. Yet he qualifies his praise by stating that it would be too much to say "that Mr. Spalding is yet a profound and moving

player, one who penetrates deeply into the emotional qualities of the greatest music, or rises to the height of its eloquence, but such an artist as he is one to be reckoned with seriously and is a credit to American art."

In other words, the critics to-day make the same reservation with regard to Mr. Spalding's playing that you did, and thus confirm the justice of your verdict with regard to his true position in the world of musical art.

Your MEFISTO.

Boston's Opera Season Halted by Financial Difficulties

BOSTON, Nov. 3.—Owing to financial difficulties the Boston Theater Opera Company closed its doors last night, and the assembled auditors had the money refunded which they had spent for tickets to the scheduled "Traviata" performance. Indisposition of one of the singers was the reason given by the management. It was rumored that the performance was called off because the orchestra musicians refused to play unless they were paid their back salaries. It is said that the attitude of the Boston critics has had much to do with the trouble. Financial aid for the company was solicited by Mayor Curley in a public statement issued last night.

Antonio Scotti, the famous baritone of the Metropolitan Opera Company, celebrated the twenty-fifth anniversary of his debut as a singer in opera on Sunday, November 1.

HADLEY ORCHESTRA'S BRILLIANT OPENING

San Francisco Symphony Forces Reach New Heights of Artistic Excellence

SAN FRANCISCO, Oct. 30.—The fourth season of the San Francisco Symphony Orchestra was auspiciously opened Friday afternoon, October 23, by what was perhaps the best concert yet given. The fact that the house was crowded to its capacity testifies to the appreciation which the local public has for the splendid orchestra that has been built up in three short years by Henry Hadley, an appreciation that was voiced in the ovation which the director received when he appeared on the stage.

The first number on the program was Goldmark's "Sakuntala" Overture. The rendition was brilliant and the audience at once realized that the orchestra not only was up to the high mark set at the close of last season, but in some respects had been strengthened. This was particularly noticeable in the attack.

The symphony was the Kalinnikow G Minor, played here for the first time, and awaited with great interest ever since the program was announced. It made a deep impression on the audience and at the close of the concert numerous requests were made that it be put on

another program. Throughout it was played with great delicacy and sympathetic understanding. Particularly to be noted was the skill of the conductor in working up the climax in the third movement and throughout in keeping clear the beautiful and simple Russian themes so liable to be drowned in the accompaniment of the orchestration.

The classically simple but difficult Brahms "Variations on a Theme by Haydn," op. 56A, was also enthusiastically received and its fine presentation was a sufficient answer to those critics who sometimes claim that Director Hadley is too much of a modernist.

The final number of the program was Weber's "Euryanthe" Overture, and completed a varied and well-balanced concert in which one could find no point for unfavorable criticism.

Much has been made of the fact that the San Francisco Symphony Orchestra is composed largely of men who play regularly in theater, hotel and other orchestras and it is not to be gainsaid that the task of building up an orchestra of the highest order would be facilitated if the money were forthcoming to engage the exclusive services of the players. On the other hand, this difficulty has been greatly exaggerated for many of the men who compose the Symphony Orchestra are leaders of local orchestras and their outside work does not detract from their efficiency and increases their interest in symphony work. The proof of this is to be found in the fact that in three years Henry Hadley has built up an orchestra that will compare favorably with any in America. BEN LEGAT.

A Round Dozen:

(BOSTON Recital was on October 25th and NEW YORK on the 27th)

Boston Herald

The spell of Madam Powell's playing is unmistakable and the hearer is loath to have it broken. When she plays, it is as though the music came from her. The hearer, enraptured, forgets the irritations of daily life. He is refreshed and comforted.

PHILIP HALE.

N. Y. Evening Sun



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W. B. CHASE.

Boston Post



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OLIN DOWNES.

N. Y. Evening Post



Entranced her hearers with her rare art.

HENRY T. FINCK.

Boston Globe



An army of people turned away.

C. S. HOWARD.

N. Y. Tribune



Displayed the qualities which have given her the high position which she occupies throughout the land.

H. E. KREHBIEL.

Boston Transcript



A justly eminent violinist—the most distinguished of her sex in our immediate time.

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N. Y. Times



No violinist is better known to New York.

RICHARD ALDRICH.

Boston Journal



Most celebrated of American violinists.

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With what exquisite grace and finish * * and what nobility, what grandeur.

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Enormous audience, the house being crowded beyond its capacity.

LOUIS C. ELSON.

N. Y. Staats-Zeitung



Her artistry seems even richer than in previous years.

M. HALPERSON.

Musical America said nice things too, but—there's no more room.

L. Looney Times

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PSYCHO-PIANISM

A Contemporary Musical Fantasy

BY EASTWOOD LANE

"There, there they sit and celebrate:
The fervid pite who never pites,
Great Artists, Male or She, that talk,
But scorn the pigment and the Chalk,
And Cubist Sculptors wild as goats;
Theosophists and Swamis, two,
Musicians mad as hatters be—
E'en puzzled hatters two or three!"
—DON MARQUIS.

A LITHE damsel whose chief claim to terpsichorean distinction was her "Dance of the Seven Veils" in one, wriggled her farewell latitudinal shiver and disappeared caperingly à la "Daphne in the Wood" followed by the somewhat too uproarious applause of the male contingent in the audience and derogatory remarks, coupled with a sneaking envy, from the deadlier of the species.

After the turmoil had subsided, a little be-spectacled man stepped from the curtains. His mysterious air coupled with the rotundity of his vest suggested that he was concealing something—perhaps a watermelon. He smiled unctuously, surveying his audience with complacent approval. As he spoke, he constantly caressed a goatee which might have been classified as either fugaceous, floral or faunal. His words were as follows:

"Ladies and gentlemen, for the pleasure of seeing and hearing Mr. Biergson this evening we are truly grateful to our brilliant hostess. She it was who asked me to introduce Mr. Biergson to you this evening. For this there is no person better qualified. I have been his constant companion for twenty years. A great soul, I have followed him as the wise men of old followed the Star of Bethlehem and I have been richly rewarded by occasional glimpses of those realms of beauty wherein doth dwell his inner consciousness.

"Mr. Biergson is called a psychic pianist. I will not say that I acquiesce entirely to this term, but I do say that he is unique in his field. He will never prostitute his gifts; his art will die with him. He has refused fabulous sums for playing in mechanical recording devices, the owners of which, vulgar tradespeople that they are, can have no conception of the evanescent subtleties of his art. He has astonished—nay, paralyzed the cognoscenti of Europe whenever he has condescended to appear. I saw the Princess X carried unconscious from the music salon during one of his improvisations, overwhelmed by such a manifestation of genius.

Defies Analysis

"This highly sensitized being never studied, as we recognize the meaning of the word. In this he may be said to resemble Irving Petrograd, America's greatest song writer. His art is a spontaneous growth. His proud spirit soars far, far beyond the vasty blue, returning with priceless tonal pearls from the Pelucid Pleiades. Mr. Biergson's music defies analysis. He crystallizes infinity. His source is the great embracing All—the ineffable Oneness. That he is not famous is infamous! If he be not great, then we are ingrates!

"Pardon my enthusiasm, but you also shall enthuse. You ask me how he does

it—ah, down through the ages that unanswered query has rung—'why is a genius'?"

"Nevertheless, ladies and gentlemen, in my humble way I shall try and ex-



"Diogenes came scuffling along and flashed his lantern in the pianist's face. The musician never winced!"

plain to you what genius is. The illustration I am to give will tax your imagination, so I earnestly request your close attention. I am going to draw a chalk line across the floor—so. On the side on which I am standing is ranged all the acquired learning of mankind, on the other side is Omniscience. Since the beginning of time we have striven to cross that invisible barrier, but in vain. And why, ladies and gentlemen, I ask you why? This is the answer: we are prevented by the grossly material. If death be the passport, none has returned to show us the way. Could I but step over that line for a fleeting instant I should no longer be a man, but a deity. Yet, I firmly believe Mr. Biergson has accomplished the impossible. He, with the great Persian, has 'sent his soul through

the invisible' and it has returned to him. On this very evening we may glimpse those ineffable beauties—he has tasted Omniscience."

Mystic Suspense

The speaker bowed low and retreated behind the curtains. The audience waited with hushed expectancy for five, ten, fifteen minutes, still no signs of Mr. Biergson. The lights grew slowly dimmer and dimmer, the faces of the audience becoming mere phosphorescent luminosities as they conversed in low, hushed tones. Outside, an ambulance went clanging by. Time had passed to

tude. Certain seismic disturbances might have been attributed to her husband, porcinely snoring at her right.

More silence... then, away off on the hills a lonely shepherd twanged a plaintive note on his lute. His mood being apathetic, he twanged it twice and then thrice from sheer inertia. A goat browsing ruminantly in the shade of the crumbling Parthenon—(cropping the Acropolis, as it were)—passed around a column to obtain a better view of the remains. The music was evidently procuring his Angora. The shepherd dropped his crook, struck a martial tune, and out of the temple marched either the Praetorian Guard or Alcibiades and his armed retainers—history alone can tell which. As they approached their faces seemed aflame with the joy of life, resembling those of the frenzied Bacchic roysterers on a Grecian urn. Directly under the great Proscenium Arch they halted while they chanted a Sapphic ode to the vine with their purple stained lips.

Enter the Fatalistic

Meanwhile the shepherdess, having heard her lover's luteish lament, appeared upon the scene. The soldiers on beholding her, stifled a latent communistic hiccup and attempted a Sabinian flank movement. But the maid was fleet as she was fair, and, knowing no such impediment as the modern skirt, managed to elude her pursuers. Enter the fatalistic element. As they ran after her through the temple, a Doric column which had remained nicely balanced several years, leaned with Pisa-like curiosity too far and toppled over, crushing the soldiers to a man and pulp. Darkness fell almost as rapidly; the shepherd struck a mournful note. Diogenes came scuffling along and flashed his lantern in the pianist's face... the musician never winced!

A gargoyle cracked under the strain. Later the piano sounding-board was discovered in the same condition. The lights flashed on revealing the concert grand in lonely ebon dignity as someone whisperingly plagiarized:

"It's pretty but is it Art?"

Boston Girl Makes Pleasing Début in Boston Opera Concert

BOSTON, Oct. 26.—An appreciative audience greeted several singers of the Boston Theater Opera Company who appeared in concert last evening at the theater. The program was given by the following members of the company: Johanna Kristoffy, soprano; Blanche Hamilton Fox, contralto; Giuseppe Opezzo, tenor, and Millo Picco, baritone. An assisting artist was Helene Joseph, a talented young soprano and a native of Boston, who made her début. Miss Joseph sang "Voce di Primavera" by Strauss, and "Je suis Titania" from "Mignon" in a creditable manner, displaying a pleasing soprano voice skilfully handled. Misses Kristoffy and Fox and Messrs. Picco and Opezzo were cordially greeted. W. H. L.

Two orchestral pieces by Delius, played at one of the late Promenade Concerts in London, were "On Hearing the First Cuckoo in Spring," a setting of a Norwegian folk-tune which Grieg has also used for a piano piece, and "Summer Night on the River," a barcarolle. Both, according to the *Pall Mall Gazette*, are treated with great harmonic subtlety, the constant change of nuance fascinating the ear even at moments when it was not quite reconciled.

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DIPPEL LIGHT OPERA SEASON IS OPENED

Pretty Music in "Lilac Domino"
But a Dull Book—The
Performance Good

Andreas Dippel's ambitious comic opera enterprise materialized at the Forty-fourth Street Theater, New York, on Wednesday evening of last week. The project has endured some pronounced vicissitudes before reaching the point of stage baptism. It was heralded with enthusiasm and fair promises last Spring when the express object of its promulgators was to make it serve a sort of sandwich purpose between the two divisions of the Century Opera season. Then came the dark days of August when war rumors blotted out the very possibility of the scheme as effectually as they did

the Metropolitan season and very nearly every other alluring musical prospect. In the course of time the undertaking was found to be in the realm of the feasible, until Mr. Dippel, released in some way or other from the duty of guarding bridges or whatever unattractive patriotic task it was to which report had assigned him, came back and imperturbably proceeded with his arrangements.

When Mr. Dippel's company is installed at the Century Opera House, which will soon be the case, there will be revivals of Offenbach operettas and other masterpieces of the kind which are always essayed by those who strive to reinstate opera comique of the highest type in popular favor. But the versatile manager elected to open the ball with a new and unfamiliar work, "The Lilac Domino," for which a young Frenchman, Charles Cuvillier, provided the score, and two Viennese librettists, Von Gatti and Bela Jenbach, the book. Written in Vienna the piece is said to be held in esteem in Germany.

For its interpretation Mr. Dippel provided a good company, the stellar features of which are Eleanor Painter, a young American soprano who won her spurs at the Charlottenburg Opera; Jeanne Maubourg, the erstwhile Metropolitan soprano, and an English baritone, Wilfrid Douthitt, who is to alternate with George Everett, late of the Century forces. There is, moreover, an excellent chorus, and a large and efficient orchestra splendidly handled by the distinguished Dr. Anselm Goetzl. It was thus possible last week to measure the quality of the operetta very exactly. But though the brilliant audience applauded it vehemently and endured until the end, which came unpleasantly close upon midnight, one was not moved at the uttermost to more than very modified rapture.

The music is pretty and, on the whole, daintily melodious. But it lacks all individuality and is never original. Pleasantly orchestrated, the score shows few of the delicate conceits of workmanship with which a Victor Herbert, an Oscar Straus or a Lehar would have embellished it. Nevertheless, it deserves to be consorted with a better libretto than that which Harry B. Smith (who has so positive a genius for eliminating every vestige of humorous sparkle that may grace a foreign book that he attempts to "Americanize") has adapted from the original. A duller and more witless affair it would be hard to imagine.

Though a trio of comedians worked vigorously with silly and unedifying material to stimulate mirth the main honors of the evening went to the soprano, the baritone and Dr. Goetzl, who conducted with most admirable spirit and delicacy. Miss Painter, the soprano, has a voice of charming quality despite one or two rough spots and her singing was a delight. Moreover, she is beautiful, magnetic and a most graceful and sprightly comedienne. Mr. Douthitt's acting is a negligible matter, but his voluminous and fine, resonant baritone ought to establish him as a favorite. Mme. Maubourg's voice was never her strongest asset and it sounded no better in comic than in grand opera. But she conducted herself with true distinction and French grace. The other parts were capably handled and the chorus quite covered itself with vocal glory.

H. F. P.

Spring Festival Planned by Howland's
Detroit Concert

DETROIT, Oct. 26.—The new "People's Choral Union," which was organized last year by William Howland, has begun rehearsals for the second season's work. An advanced chorus, to be known as the Detroit Festival Choral Society, has also been organized by Mr. Howland. Among its ambitious plans are hopes for a Spring festival. Mr. Howland had been head of the vocal department at the University School of Music at Ann Arbor for fourteen years, resigning last Spring to settle in Detroit.

E. C. B.

Otto H. Kahn, of the board of directors of the Century Opera Company, has presented 2,120 Century tickets to Clarence E. Meleny, assistant superintendent of the high schools of New York, for distribution among the pupils.

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Henrietta Wakefield, contralto, formerly with the Metropolitan Opera Company; Sue Harvard, soprano, of Pittsburgh, soloist with the Philadelphia and New York Symphony Orchestras. Lucille Miller (appeared with the Pittsburgh and the New York Symphony Orchestras); John Weibley, bass soloist, Church of the Messiah, New York.

Edward Strong, tenor, head of the vocal department of Carlton College, and tenor soloist at the Fifth Avenue Presbyterian Church, New York, for eleven years. Jane Grover and Elsie Rochester, prima donnas with Lew Fields' company.

Emma Kramlich and Marian Hebbard, supervisors of music in the New York public schools. Freda Windolph, now in grand opera in Europe; John Steiner, concert tenor, in Vienna, Austria. May Jennings, concert mezzo soprano, formerly soloist at the Church of the Divine Paternity, New York. The well known oratorio tenor, Dan Beddoe, soloist at Grace Church, New York. Edwin Evans, baritone, in concert and oratorio. Max Salinger, a leading baritone of the National Opera Company of Canada. Margaret McCalmont, soprano, a well known teacher of singing.

Among the contraltos on the grand opera stage in Germany may be found Helen Summers. Another talented pupil is John Young, tenor. Eleanor Cochran, soprano, sop. Dantzig, Germany. Mrs. von Dahlen is the head of the vocal department, Wells College, Aurora, N. Y. Clara Picken is the soprano soloist at the Church of the Mediator, New York. Two of Miss McLellan's pupils are soloists at the Park Presbyterian Church in Erie, Pa. They are George French Breveller, contralto, and Mrs. McKean, soprano: the former has been the soloist with the Erie Symphony Orchestra while the latter is a teacher at the Erie Conservatory of Music. A former soloist at the Church of the Divine Paternity, New York, is Tom Daniels, basso. Juanita Penniman is the representative of Miss McLellan in California. Dorothy Bolton, contralto, of the Crescent Quartet, and L. H. Harper, tenor. Wm. Bonnet, tenor, Rutgers Pres. Church, New York.

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ECHOES OF MUSIC ABROAD

New Performing Rights Society Organized in England Inspires Doubt as to Its Ultimate Efficacy—Italian Composer Once Favored by the Kaiser Inscribes His Name in the Black Books of German Opera Houses—Theme of Beethoven's "Ninth" Urged Upon Socialists to Replace "The Red Flag" As a Party Song—The Status of Martial Music in Modern Warfare—France Loses One of Her Promising Young Composers—Another Gem of Music Criticism, This Time from Australia

REFERENCE has been made on various occasions to the fact that in France, Germany and other Continental countries there exist societies of composers and publishers that hold corporately all the performing rights to which their members are entitled. These societies through their own officials undertake the onerous and not always agreeable responsibilities of collecting fees for performances—various "rubs" with the local representatives of these societies by American concert artists have brought these facts prominently before the American public from time to time—and these fees are distributed in certain agreed proportions among the various interests concerned. It is stated that in this way the French Society alone last year handled \$1,000,000.

After many discussions held from time to time for a year or so past a Performing Rights Society was organized in England early in the Summer to "determine, collect and distribute to its members the fees payable in respect of works the rights in which are the property of its members." The new body was to work in association with the Continental Societies, hence it would have profited, had the best-laid plans of mice and men not been wrecked by the war, by utilizing the existing machinery of those societies for collecting fees due to its members for performances given on the Continent.

The *Musical Times*, at least, is somewhat doubtful of the success that can attend such an enterprise in England. "As an abstract proposition," it admits, "nothing could appear more reasonable and simple than that a composer should derive some benefit from the public performance of his works. But it is the ruthless application of this idea to existing circumstances and customs in this country that presents difficulties which some would say are insuperable."

"In the great majority of cases it is the interest of the composer and the publisher to promote performances in order to sell copies of the music, and it is noteworthy that in pursuance of this purpose well-known singers are actually paid to perform songs. Is it likely that this situation can be materially altered? The scope of the new scheme may be held to include performances of part-songs by small and large choral societies, anthems by church and chapel choirs and each of the choirs at a competition Festival or Eisteddfod."

"Is there any evidence that a patriotic British public evinces such a feverish desire to hear the best works of native composers that concert-givers feel they must at all costs respond? Is it not likely that the pieces for the performance of which fees are demanded will be earmarked and boycotted? It is one thing to tax performances of popular light music given by orchestras in hotels, restaurants, cinemas and theaters, and quite another thing to tax the village concert given by the local choral society."

BECAUSE he subscribed to the protest of Italian artists against the devastating attacks of the Germans on the Rheims Cathedral Ruggiero Leoncavallo has incurred the undying enmity of German critics. But then that was not essentially a thing difficult of attainment by the Italian composer, inasmuch as the favor he once enjoyed with those who occupy the seats of the mighty in

Germany was viewed askance by the music world of that country.

The Kaiser roused the ire of many of his subjects and exposed himself to a good deal of unkindly criticism some ten years ago when he commissioned Leoncavallo to compose the opera "Roland of Berlin," which deals with a legend local to the German capital. They found it hard to forgive their sovereign

yet scarcely within hailing distance, stood Munich, with 418 concerts: 64 orchestra concerts, 53 chamber music programs, 15 choral concerts, 108 song recitals, 82 piano recitals, 25 violin recitals, nine cello recitals, 2 organ recitals, and so forth. The Munich Court Opera in the same music year gave 225 performances of 53 works, representing 28 composers. Wagner, of course, led



Jan Kubelik with His Children at His Home in Bohemia

The celebrated Bohemian Violinist Jan Kubelik is here shown with his family of five small daughters at his estate at Kolin, near Prague. No word of any kind has been received from Mr. Kubelik by his American managers since the outbreak of the war, but it is assumed that he has been called to the colors. The picture was taken by Howard Potter, who, in a managerial capacity, accompanied the violinist and Mme. Melba on their extended tour of this country last season.

for overlooking all the native composers in his quest of a musician to translate an essentially German subject into the language of the lyric stage. However, they need have no fear that their Emperor will wander so far afield again for some time to come when the need or occasion arises for a new opera of local interest and significance.

And as for Leoncavallo, it is safe to predict that "I Pagliacci" will disappear from the repertoires of most of the German opera houses and that other works of his, whether new or old, will be still less in demand than they have been. The dust of six or seven years already has been allowed to collect on "Roland of Berlin."

DETERMINED as are the better established German concert artists to keep the concert life going in the larger German cities on a basis as nearly normal as possible, Berlin this season will inevitably fall far short of the number of concerts it could boast last year—the music year there extending from September to the end of May. The figure reached in 1913-1914 was 1,262, which of course represented the aggregate of concerts of all kinds.

Next to Berlin in point of number,

all the rest, with 44 performances of ten works; Verdi had 24 performances of seven operas—the celebration of his centenary last Autumn was perhaps responsible for ranking him next to Wagner—of five Mozart operas there were 22 performances; Strauss was represented 18 times, and Puccini, 15.

Vienna's concerts of the year did not quite reach half of Berlin's figure. There were 603 in the Austrian capital. In Germany Hamburg was not far behind Munich with 351; Dresden had 309; Leipzig, 295; Frankfurt-on-Main, 212; Breslau, 183; Prague, 160; Stuttgart, 122.

Commenting on the fact that no fewer than 57 of the 68 song recitals given in Hamburg during the year were given by women, the *New York Evening Post* notes that evidently other forces besides war are at work in gradually eliminating men from musical fields—excepting, for a time at any rate, teaching, playing in orchestras and composing—and suggests that "the growing scarcity of men may make it necessary once more, as in the days of Bellini, to have female *Romeos* and that sort of thing. It would be quite in line with the feminist movement."

SOMEONE in London having suggested that the great theme in the Finale of Beethoven's "Choral" Symphony would make a fine national anthem, his attention was promptly drawn to the fact

that that melody has been adapted by one Edward Carpenter in his "Chants of Labor: a Song Book of the People." The Socialists in England, it seems, are being urged to adopt it for their party song in place of "The Red Flag," the tune of which has been described by the resourceful George Bernard Shaw as "the funeral march of a fried eel." The syncopated note in the Beethoven air is not altered in the Carpenter version and a workmen's choir has been known to sing it without finding that note a stumbling block.

JUST before the outbreak of the war France lost one of the most highly gifted of her younger composers—"one of the greatest hopes of French music"—when Gabriel Dupont died, after a long illness, at the age of thirty-six. He had the satisfaction before death overtook him of putting the final touches on his new opera, "Antar," which was to have been produced at the Paris Opéra this season had normal international conditions continued.

Three other operas had already won him considerable renown in his own country. His first work, "La Cabrera," won for him the Sonzogno Prize and was produced at the Opéra Comique; later he wrote "La Glu," first given in Nice and afterwards at La Monnaie in Brussels, and since then "La Farce du Cuvier," likewise staged at the Monnaie. Among his works in smaller form the most noteworthy are his "Hymn to Aphrodite," his "Song of Destiny," his "Poème" for piano and string quartet, and his "Heures dolentes" and "La Maison dans les Dunes," both written first as pianoforte suites and later converted into orchestral works, now in the repertoire of the Concerts Colonne.

THINGS we would rather have left unsaid are not the monopoly of the "we" of any special clime or country. One of the most brilliant gems of so-called music criticism dropped into the columns of a Sydney newspaper after one of Mischa Elman's concerts in the Australian city during the Russian violinist's recent tour, on which Eva Gauthier, the French-Canadian mezzo-soprano, appeared with him. The "critic" was moved to tactful utterance in this vein:

"Mlle. Gauthier, as always, sustained the interest of the concert, whilst changing the violin atmosphere to one in which the human voice predominated. Although Mr. Elman frequently appears alone elsewhere, we believe it to be greatly to the advantage of his audiences to have their attention diverted to another direction." !!

THERE was a time when martial music played an important part in war—military bands cheered the troops on their march and the drummer boy was a necessary adjunct to the regiment. But now all is changed. The bugle is still used to call the troops to arms, but any sound that may give the enemy a clue as to the whereabouts of the troops is carefully avoided.

On the march, however, the drum and fife are still used, while the Highlanders, notes a writer in the *Monthly Musical Record*, are cheered on their way by that instrument whose special feature consists of a continual pedal bass, the bagpipes. It would appear that other nations still have their military bands to accompany them, probably ready for some triumphal entry of the troops.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

Thus, the Germans, in the present war, entered Brussels to the strains of a military band, while the Russians in the Russo-Japanese War were accompanied by their bands.

"At the present day and for some time past, the only marches used in the army are quick marches, and as 120 paces have to be got into a minute their tempo is necessarily very brisk. This quick tempo tends to detract from the dignity and grandeur of the march."

The *Musical News* records that a great deal of nonsense is being talked and written by well intentioned but misinformed people on the subject of what are the best songs to be sung on the march. Armchair pedants hold up their hands in horror at the idea of a British regiment's ignoring all the beautiful and patriotic ditties provided by composers of the past. "What did Arne write 'Rule Britannia' for?" they ask pathetically. And could anything be more suitable and inspiring than "The British Grenadiers" and "Hearts of Oak"?

"And what do we find? Our Tommies have disdained all these fine patriotic airs and have taken almost entirely to two music-hall songs bearing the not very high-class titles of 'It's a Long Way to Tipperary' and 'Hold Your Hand Out, Naughty Boy.' Are the British army and its accessory forces decadent? The deeds of our soldiers during the last few weeks do not point to any such thing, so we must arrive at the conclusion that patriotic songs have not the potency that they had in bygone times.

"Two facts have to be deduced from this sad musical lapse. One is that so long as common time with well-marked accents is to be found, any silly old tune is good enough for our troops to march to. The other is that, whatever may be the sentiments of other nations, it is certain that our boys prefer homely words, reminding them of the happy days of peace, to forever having the sword and

the gun brought to their notice when on the march."

A PROPOS the new war story to the effect that the German Government has commandeered all the plates of lead and zinc used in publishing music to help supply the alleged deficiency in available lead for bullets—the computation being that they number about a million and a half in all and weigh on an average of a pound and a half each—the *Musical News* observes that if it is true it affords a curious inversion of Hamlet's apothegm:

"Imperious Cæsar, dead and turned to clay,

Might stop a hole to keep the wind away."

And it adds, "Henceforth fragments of Mozart and Beethoven may drill a hole to take the breath away! If only some modern German music could be materialized and cast into bullets we are quite sure that the supply would be un-failing. German composers could turn out any quantity of it, and we will wager that it would be heavy enough."

THERE are two processes by which an artist may develop, observes the *London Times*; one of them evolves principles out of experience, the other elicits experience from principles. "The classification applied to the makers of opera puts us at once in possession of the difference between the two great reformers—Gluck and Wagner—whose careers were separated by just over a hundred years. The centenary of the birth of the latter was celebrated last year; the bi-centenary of the birth of the former occurred this Summer."

A PICTURESQUE way of getting rid of surplus stock is reported by the *Musical Times* as having been adopted by a firm of pianoforte dealers in Melbourne. Fifty-one obsolete pianos were recently carted through the streets of the Australian city to the strains of "Auld Lang Syne," heaped in a pile, soaked in oil and cremated; Oh, for *carte blanche* to mete out the same fate to the various mechanically manipulated instruments in our neighbors' apartments! J. L. H.

A new band at Hastings, England, has a woman conductor.

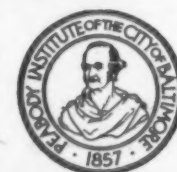


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Grace Fjorde Here after Opera Success in Europe

Among the American opera singers who have won success in Europe and who are now prevented from returning there this year by the war is Grace Fjorde, contralto, who is now in New York awaiting developments which may result in her being engaged for an important operatic position in this country this season. Mme. Fjorde has sung in opera in Germany for the past ten years in such opera houses as Berlin, Schwerin, Posen, Munich and Dresden. She has an extensive repertoire, including all the Wagner contralto rôles, as well as the usual French and Italian operas.

Alma Webster Powell to Lecture on Music in Leading Universities

Mme. Alma Webster Powell, the soprano, plans to lecture in the leading universities of the country this season. Her subject will be "Music as a Human Need" and she expects to present it, among other places, at Johns Hopkins University, University of Pennsylvania and University of Chicago, going all the way to the Pacific Coast. G. C. T.

Charles Harrison under Management of Walter Anderson

Charles Harrison, tenor of the Brick Church, New York, and widely known because of his concert work, has completed arrangements with Walter Anderson, the New York manager, and will hereafter be booked for concert work from that office.

TONKUNSTLER INAUGURAL

Adelaide Fischer and Other Artists Win Favor of Audience

First in the season's concerts of the Tonkünstler Society was that given at Assembly Hall, New York, on October 27. The participating artists were Adelaide Fischer, a soprano of pronounced musicianship; Alois Trnka, violinist; Mrs. Ludmila Vojacek-Wetche, pianist, and Herman Martonne, violinist. Miss Fischer, through her delicate interpretation, won much merited applause for her group of songs, which consisted of Jensen's "An der Linden," Robert Franz's "Abschied," Hugo Wolf's "Der Gärtner" and "Hai Luli" of Coquard. Mr. Martonne expressively played a group of Kreisler arrangements. Mme. Vojacek-Wetche and Mr. Trnka gave a musicianly reading of the Schumann A Minor Sonata for violin and piano, and the program was closed by a quintet composed of Mrs. Mabel Phipps-Bergolio, pianist; Herman Martonne and August Roebbelen, violinists; August Schmidt, violist, and William Ebann, cellist, playing the Dvorak A Major Quintet.

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To the Editor of MUSICAL AMERICA:

I enclose a subscription for a friend. Instead of only one I wish it were for a dozen, for MUSICAL AMERICA is, in my opinion, without a doubt the best paper of its kind in circulation.

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Panama Canal Makes American Place for Music Study of Australasians

Commercial Rapprochement Between Two Continents Should Put This Country in Position of Musical Mecca of Antipodes, Says Prominent Trade Investigator After Tour—Suggests Scholarships to Promote Interest in Our Educational Advantages

"OUT of the commercial rapprochement between Australasia and America that is to come about as the result of the opening of the Panama Canal should also evolve a social and artistic rapprochement. The most natural place on earth for the Australasian to complete a musical education would appear to be the United States, which now stands easily at the head of the world's nations in musical training."

In these words, Dr. Albert A. Snowden, chairman of the Foreign Trade Commission of the National Association of Manufacturers, which lately returned to the United States from an official tour of Australia and New Zealand, in the interest of the manufacturing industries of this country, voiced his endorsement of the propaganda in behalf of American teachers of music that is being advanced by John C. Freund, the editor of MUSICAL AMERICA.

"The Anglo-Saxon peoples beneath the Southern Cross, who are soon to be so close to us in a business way, are just now taking a great deal of interest in the Americans, who form the largest division of Anglo-Saxon people in the world," said Dr. Snowden. "It would seem to be a favorable time for promoting mutual relationships all around."

"Both the Australians and the New Zealanders are devoted to music. Pianos and organs are to be found in a very large number of the homes, and fully twice as many of these instruments are imported, in proportion to the population, as in any other country of the world. The number of those in Australia who play some musical instrument, or who sing, is relatively great. Brass bands and orchestras are everywhere to be found and a great many of the women belong to the latter organizations. Singing societies of the Welsh

and Cornish type are numerous. Singing is taught in all the public schools, by the way.

"So I reiterate that under the growing bond of amity between the two continents, far-distant though they be from one another, the idea of a musical education in the United States should have a decided appeal for the Australasian. Nowhere in the world, for instance, is opera produced as well as in New York. I know whereof I speak, for I have seen the best of the work in this line that is done at the musical centers of Europe. And there is certainly no need for students to make sacrifices for the purpose of getting an inferior musical training in Europe under inferior conditions, when all that wealth, skill and talent can offer for the promotion of music is to be found in our own American cities."

"Could not MUSICAL AMERICA promote a few scholarships for Australasian music students who would come to America—raising the fund for the scholarships through the medium of your powerful journal? In this way we might give publicity to the American advantages. After that the matter would take care of itself."

"The chief artistic support in the recent Australasian concert tour of Paul Dufault, the Canadian tenor, was a young soprano who came from the mining town of Bendigo. At Charters Towers, in tropical Queensland, in cultured Melbourne or Adelaide, in the construction camps of Barren Jack, or the 'squatter's' home at Will-I-Go-Bung—from Thursday Island to Hobart and from Auckland to the Bluff—you will always find 'music in the air,' and a whole lot of it will be good music, too."

Music Life in Australasia

"Public music began in Australasia with the church choir, of course, but it soon advanced to the concert stage. Nowadays musical festivals are frequent, performances of orchestral and chamber music are often given and recitals are innumerable. More than that, they are generally well attended."

"As to 'popular music,' so-called, you will hear more of the American songs and instrumental numbers than anything from other nations. The lilt and jingle of our syncopated airs in particular, seem to strike the popular fancy there."

"Many of the leading concert artists

have been heard in Australia and New Zealand, both countries always being included in any tour of Australasia. Dolores, Albani, Stanley, Nordica, Paderewski, Camilla Urso and Jan Kubelik have had the most enthusiastic reception. Melba is, of course, a native-born Australian, as were Amy Carter, Marie Narelle, Ada Crossley and a host of others."

"A Pacific Coast opera company was the first to make regular trips to Australasia—in the sixties—introducing 'The Bohemian Girl' and a large repertory of Italian operas with English librettos. In later years Italian opera companies produced the whole Italian repertory—the Verdis, Bellinis, Donizettis and Rossinis—as well as some of the French operas. 'Carmen' was played there first in the early eighties. A little later the comic opera wave struck with full force. The Gilbert and Sullivan scores were the most popular, and they have not lost their vogue yet."

"Saving a few individual performances of certain of the 'Ring' dramas by the Quinlan Opera Company of London in the middle of last year, Wagnerian operas are almost unknown to the general public of the Commonwealth and the Dominion."

High Standard in Music Halls

"The latest Broadway and musical comedy successes are soon transplanted to Australasia, and the six hundred American vaudeville artists at present appearing in the music halls there are called upon to sing a class of songs that is infinitely superior to the offerings that are in demand on the vaudeville stage here. In fact, I may say that the American vaudeville singer, presenting artistically superior ballads and songs verging closely upon the classic, has been a decided factor in the musical uplift of Australasia. And American artists, whether vaudeville, concert or operatic, are always assured a cordial hearing there, provided they observe the high artistic standard that prevails."

Oratorio choruses abound in both the cities and the rural districts of Australia and New Zealand, Dr. Snowden told the MUSICAL AMERICA representative, and he smilingly recalled the statement of an enthusiastic New Zealander, regarding the great numbers of musical instruments to be found in town and hamlet."

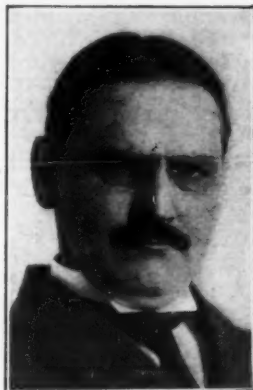
"We fill the towns with them," the native told him, "we broadcast them over the country, we include them in the weapons served out to our war contingents before they start for the tented field. If ever an observatory arises above the topmost glaciers of Mount Cook it will certainly be supplied with a piano, and perhaps with a harmonium, and thus aspiring New Zealand will get as near as possible to 'the music of the spheres.'"

"There are virtually no foreigners in Australasia," Dr. Snowden continued, "nothing but English, Irish, Scotch and Welsh and the long-time blend that is called Australasian or New Zealander. The people are more like Americans than

they are like any other race of people in the world. But they are not so familiar with the German or French or Italian people as we are."

Governmental and municipal support of concert and opera has not progressed in Britain's southern dominions to the degree that it has in Europe and in the United States, he told the reporter, but he pointed to the Town Halls, in the large and handsome auditoriums of which concert performances are invariably given, as evidence of the artistic sympathy that is developing between the State and the people of Australia and New Zealand.

H. C. P.



Dr. Albert A. Snowden,
Chairman, Foreign
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FOR some time American music-lovers as well as concert-singers have been waiting for Bruno Huhn to write a song-cycle for solo voice with piano accompaniment. A few years ago, after winning a place in the front rank of song composers, Mr. Huhn accomplished a noteworthy achievement with his cycle, "The Divan," for solo quartet and piano. This was followed by two cantatas, all marking a distinct advance. Mr. Huhn would doubtless have given us a solo voice song-cycle some time ago, but he is a "stickler" in the matter of poems, objecting equally strongly to the modernistic note and to the obvious in verse.

At last, however, Mr. Huhn has found a set of poems which he regards as worthy. They are by Charles Hanson Towne, who has written some of the most admirable of modern American verse. The cycle is called "Love's Triumph" and is issued by the Oliver Ditson Company, in a highly attractive edition.*

There will be as large a singing public for this Huhn cycle as for the many successful songs he has published in recent years. The work is characteristic of Mr. Huhn at his best, maintaining the standard set by his "Invictus," "Unfearing" and "Israfel," and in certain respects exhibiting a wider range of imagination. Writing a cycle is a rather difficult task. The composer must remember that a cycle is intended to be sung through, and that the songs in it, therefore, must not be simply a group published under one cover, but that they must have an organic relation and that they must be varied in mood. Five songs in slow tempo may be five good songs; they cannot be a good cycle.

This Mr. Huhn has observed and he has given us a cycle of unusual excellence. The songs are "Where are Rome and Nineveh?," "In Eternity," "Let us Look to the Stars," "Sometimes I Watch Thee" and "The Great Farewell." Mr. Huhn has caught the meaning of the poems completely; only in "Let us Look to the Stars" does one find what, at first, at any rate, appears to be almost too straightforward a musical manner. But on further acquaintance this song also reveals its admirable qualities. Mr. Huhn is a firm believer in melody first and harmony second. "Harmonically interesting" does not mean nearly so much to him as "strong melodically." Accordingly those who seek in this cycle for the creating of moods in the approved impressionist manner will be disappointed. Those who look for real songs, which are not only good music but also vocally effective, will raise a pæan of praise to their composer when they examine this work.

"Sometimes I Watch Thee" was sung for the first time in public by Reinald Werrenrath at his New York recital at Æolian Hall on October 26 and not only was it applauded with enthusiasm but a repetition was demanded. The entire cycle is to have its first public hearing when Marie Morrissey, contralto, sings it at her recital at Æolian Hall on November 9, Mr. Huhn playing the accompaniments for her in it.

The cycle is issued both for high and low voice.

NOW that Wagner's "Parsifal" may be produced anywhere in the world music publishers have availed themselves of the privilege of printing their own editions of it. Boosey & Co., the English publishers, have issued it recently in an edition with the orchestral score reduced for the piano by Guillaume van den Dyck. The original text is printed in italics under an English version, the work of one of the most prolific writers of texts for English ballads, Edward Teschemacher.†

The general appearance of the score is excellent. The music has not been "set up" as in the old Boosey scores of other operas in the "Royal Edition" series; it has been engraved on plates in the modern manner. And the printing, too, is very good. Mr. van den Dyck's reduction is praiseworthy and one may thank him for "cueing in" the instrumentation throughout. This is of great service for the pianist who has a sense of orchestral color, and who plays a passage marked "strings" quite differently from one marked "oboe," even on the piano.

It would be pleasant to have agreeable things to say about Mr. Teschemacher's English version of Wagner's dramatic poem. Unfortunately it is not possible. "Parsifal" may be rendered adequately into English. Of that no one need have the slightest doubt. But Mr. Teschemacher is apparently not the person to do it. His translation is not only generally clumsy and unpoetic in style but he has fallen into the trap of misplaced accents, like many a translator before him.

Some of the most flagrant misplaced accents are "suc cour'd I so his flying," "the chamber with wounds deep" and "a mass of rough and wintry." Mr. Teschemacher has occasionally seen fit to alter the natural accent of words with ludicrous results. In Act I, where Parsifal begins "Ich hab' eine Mutter" he has rendered "Herzeleide sie heisst" as "Sad of heart is she call'd." It is obviously wrong to translate the name *Herzeleide* "sad of heart," although that is its meaning. A better version, fitting the music, would be "Herzeleide her name." Again he has translated the passage in the transformation scene in Act I "Ich schreite kaum, doch wahn ich mich schon weit" well enough into "I go, yet seem still from the Grail so far." But the music is such that "I go, yet seem" is followed by a rest. Then "still from the Grail so far" tags on, coming so far after it that the meaning of the sentence is changed. *Kundry's* only utterance in the last act "Dienen, Dienen" is miserably rendered "Serve I" and coming, as it does, on two eighth notes, with the accent on "Serve" it may readily be seen that the effect of the original is spoiled.

Mr. Teschemacher through his long association with musicians, even with ballad-composers, should have been able to do a better translation than this. Such an English version as he has accomplished is the kind of thing that gives those persons who are opposed to "opera

in English" material for their arguments.

EDITH LOBDELL, a new name, is found in the Summy issues as that of the composer of two songs to poems by Rabindranath Tagore.‡ It would seem as though composers everywhere were making it their especial business to find musical expression for the remarkably fine verse of the Bengalee poet, whose message sounds one of the truly individual notes in modern literature. There is danger in attempting to set him to music, however, for he does not possess the flow that stimulates the average composer. Miss Lobdell has chosen the wonderful "The Sleep that Flits on Baby's Eyes" from the "Gitanjali" and the "Mother Your Baby is Silly." Harmonically she is free from the conventional; yet she does not seem to have been able to penetrate the subtlety of these poems so as to make her music convincing.

The former has been perfectly set by John A. Carpenter of Chicago. The latter is still open to composers who can feel its significance as literature more keenly than has Miss Lobdell. Vocally both songs are effective enough.

CHARLES HUERTER, a young American composer, who has been publishing piano pieces and songs with various houses during the last few years, has three new piano compositions which are brought forward by the Boston Music Company. They are "Berceuse," "Scene de Ballet" and "Yesterdays" and represent a good type of *salon* music.§

The "Berceuse" might be improved, were the composer to go over it again and eliminate the touches of modern French harmony which appear spasmodically in it. These things have no blood relationship to the type of theme with which the piece opens and only serve to hinder its chances. The "Scene de Ballet" is finely melodious, worthy of such

†"THE SLEEP THAT FLITS ON BABY'S EYES," "MOTHER, YOUR BABY IS SILLY." Two Songs for a Medium Voice with Piano Accompaniment. By Edith Lobdell. Published by the Clayton F. Summy Co., Chicago. Price 50 cents each.

§"BERCEUSE," "SCENE DE BALLET," "YESTERDAYS." Three Compositions for the Piano. By Charles Hueter. Published by the Boston Music Company, Boston, Mass. Price 50 cents each the first two, 40 cents the third.

a composer as Chaminade at her best, and the "Yesterdays" is a melodious and sentimentally conceived reverie that will please many young ladies who study music as an accomplishment, rather than as an art. Mr. Hueter writes rather well for the piano.

THOSE singers who do not possess high voices may now sing Charles Wakefield Cadman's "From the Land of the Sky-blue Water." For this much sung song has at last been issued in a medium key and is published separately, apart from the rest of the cycle.||

The charm, which has won this song its enormous popularity, is quite as potent in this transposed key and it should be in the repertoire of contraltos now in quite as great a degree as it has been in the soprano lists in the past.

Mr. Cadman also has two new songs, a lovely Scottish song, written for Christine Miller, "When My Laddie Turns Back Home" and "Reincarnate." "Reincarnate," in spite of a remarkably good Puccini-like opening phrase, is too much in the ballad style to be accepted as of the same caliber as Mr. Cadman's other serious works. It is extremely effective, however, and should have a wide hearing. These two songs are issued for high, medium and low voices.

THREE new anthems for mixed voices with organ accompaniment by J. Christopher Marks are "O God, Our Help in Ages Past," "Oh, How Amiable Are Thy Dwellings" and "O Lord of Heavens and Earth." There is also an anthem, "Tarry with Me," by M. M. Marks.** They are all practicable and the three first mentioned, are melodically suave in the approved Mendelssohnian manner. Yet they belong to that class of church music which soothes rather than uplifts and, as such, they cannot be said to possess any particular ecclesiastical properties. A. W. K.

||"FROM THE LAND OF THE SKY-BLUE WATER." Song for a Medium Voice with Piano Accompaniment. "WHEN MY LADDIE TURNS BACK HOME," "REINCARNATE." Two Songs for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman. Price 60 cents each. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

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†"PARSIFAL." A Sacred Festival Drama in Three Acts. By Richard Wagner. The Piano Accompaniment Arranged from the Orchestral Score by Guillaume van den Dyck. English Translation by Edward Teschemacher. Published by Boosey & Co., New York and London. "The Royal Edition." Price, Paper, \$1.50; Cloth, \$3.00.

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Prominent Young Violinist Loses Engagements Abroad Owing to War

WHEN Sam Franko transferred his headquarters from New York to Berlin four years ago he was followed there for study by an American girl who had already given signs of great promise for the future. This was Emily Gresser, and in the time that has intervened she has made a name for herself in Germany as one of the most gifted of the younger violinists.

News of the war reached the violinist and her teacher this Summer in Switzerland. They made their way back to Berlin and it was from there that Miss Gresser journeyed to America, via Rotterdam and Liverpool, arriving a few weeks ago on the *Cedric*. When one has played in such places abroad as Berlin, Hanover, Dresden, Munich, Leipzig, Hamburg, Cologne, Prague, The Hague, Amsterdam, etc., and "made good" it is but natural that one receives re-engagements. These Miss Gresser had for the coming Winter, but the war cancelled them and so she decided to come home to visit her parents. There is a possibility that her American debut will be made this season.

"It is my study with Mr. Franko which has brought me to my present position," said Miss Gresser to a MUSICAL AMERICA representative at the studio of her teacher's sister, Mme. Jeanne Franko, one day last week. "He is an indefatigable teacher and to work with him is inspiring. I have had much success in my concerts playing his transcriptions of the works of old masters, transcriptions which in the opinion of many of the best critics abroad are ranked as first class. Do I have any preferences in the matter of concertos? Yes, the Mozart A Major, which is so little played, is one of my favorites. But I play prac-



Emily Gresser, the Young American Violinist, Who Has Come Back to Her Own Country After Success in Europe

tically all the concertos that the concert violinist of to-day requires in his repertoire."

Miss Gresser was the first violinist to play in public the "Memento Mori" by Max Vogrich, a musician who for many years lived and worked in New York, but who now lives in London. "It is a fascinating work and I enjoyed playing it very much. It is modern and free in style, yet it contains a good deal of real worthy music and I have had excellent comments for it in many German music centers." A. W. K.

RUSSIAN ORCHESTRA'S TOURS

Altschuler and His Men Will Be "On the Road" Most of the Season

The plans of the Russian Symphony Orchestra, Modest Altschuler, conductor, as arranged by Sutorius & Company, managers, will keep the organization on tour the greater part of this season. The orchestra opened its season on August 31, at the Pittsburgh Exposition, where it played two weeks. During this annual engagement Modest Altschuler introduced for the first time in concert form excerpts from the Russian opera, "Boris Godounow," by Moussorgsky. The adaptation for concert performances was made by Mr. Altschuler during the Summer. On October 21 the orchestra left New York for its annual Fall tour, opening at Cortland, N. Y., going as far West

as Iowa and returning by way of Ohio, West Virginia and Pennsylvania.

The January tour will take the orchestra again to Pennsylvania, Ohio and Indiana and the February tour will cover New England, where the orchestra makes a special appeal to colleges and universities. The annual Spring festival tour of eight weeks will begin Easter Monday in Pennsylvania and include Iowa, Nebraska, the Dakotas, Kansas, Missouri, Texas, Arkansas, Tennessee, Kentucky and the Atlantic States. The touring of the orchestra makes it impossible to give the New York concert until late in the season.

The Board of Estimate of New York has been discussing the question of appropriating \$49,500 for music, the same amount as last year, or of making a cut to \$19,600.

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THE AMERICAN IDEA

How It Was Carried Out in Victory of Pasquale Tallarico, Pianist

CHICAGO, Oct. 24.—Pasquale Tallarico, the young pianist, who won the honor of an appearance with the Chicago Symphony Orchestra, in the season's first American concert on November 2, is a fine example of the American idea in music. He was born in Catrone, Calabria, in 1891, and came to this country at the age of six. A year later he began his studies in New York, which have been pursued chiefly under Mr. Joseffy. Mr. Tallarico is so loyal to this great teacher that he has refused an offer made by his admiring fellow townsmen of Wilton, N. H., to study in Europe. He feels that he owes everything to America and that he can learn all that he still has to learn in this country.

Since the purpose of the orchestra's American concerts, under Mr. Gunn, is to exhibit the best American endeavor, it would seem that the honor of this first appearance of an American-trained artist with the Chicago Symphony could hardly have been more fittingly bestowed.

The program also will present another American-trained artist. Chris Anderson, the baritone, will be heard in the aria from "Zenobia" and in a group of songs by Eleanor Everett Freer, Arthur Dunham and A. Walter Kramer.

The program will contain further a new Serenade for orchestra, by Eric De Lamar, of Chicago; "Angelus," from the Third Symphony, by Hadley, con-

ductor of the San Francisco Orchestra, and "A Southern Fantasy," by William Humiston, of New York.

Louis Arthur Russell through the publishers, the Essex Publishing Co., Carnegie Hall, has issued the third edition of his voice booklets, "The Singer's Body and Breath," "Plain Talk and Psychic Reflections for American Singers," and "The Singer's Control of Speech." The publishers also announce the early issue of a Teacher's Guide for the Russell Methods of Music Study.

In connection with the efforts of German opera impresarii to keep their houses running through the war, it is related that for one performance of "Parsifal" the principal tenor had to be requisitioned from the barracks and sent back to duty afterward.



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FIRST OF SUBSCRIPTION CONCERTS IN BUFFALO

Felice Lyne and Edmund Burke Appear
in Mai Davis Smith Course—Chamber Music Series Opened

BUFFALO, Oct. 30.—The first of Mrs. Mai Davis Smith's series of subscription concerts presented Felice Lyne, soprano, and Edmund Burke, baritone, in a joint recital before a large audience in Elmwood Music Hall, Tuesday evening.

Frieda Hempel had been announced for this concert, but at the eleventh hour Mrs. Smith received word that Miss Hempel would not arrive from Europe in time to fulfill her contract.

Miss Lyne achieved an instant and unequivocal success. She sang four operatic numbers, "Caro Nome" from "Rigoletto," "Chanson d'Ombre" from Meyerbeer's "Pardon de Ploermel," "Mischiamano Mimi" from Puccini's "Bohème" and the "Waltz Song" from Gounod's "Romeo and Juliet." In addition she was heard in two groups of songs. She was applauded to the echo and compelled to sing several encore numbers.

Mr. Burke received a rousing welcome. Since he last sang here Mr. Burke has learned to accommodate himself with ease to the restrictions of the concert platform and his work has grown enormously in artistic value from this viewpoint.

The nobility of his voice and his abundant temperamental gifts were displayed in three operatic arias, "Vision Fugitive" from Massenet's "Hérodiade," "L'estremo Addio" from Verdi's "Simon Boccanegra," and "Peuple Flamand lève toi" from "La Patrie" by Paladilhe. His singing of the "Come raggio di Sol" by Caldara and "Bois Épais" by Lully was a fine object lesson in correct style, while in songs of lighter vein his work was equally admirable. George S. Hirst, the accompanist, displayed rare musical qualities. Paul Senno played the flute obligato for Miss Lyne in the Meyerbeer number.

The first of the subscription series of chamber music concerts announced by the brothers Hambourg and Ethel Newcombe, pianist, was given at the residence of Mrs. Porter Norton, October 20. The numbers were Mozart's Trio, No. 5, Beethoven's Sonata, No. 3, and Rachmaninoff's "Trio Élégiac." The work of the players shows marked improvement over that of last season, the natural consequence of a Summer's work of serious rehearsal. The ensemble is now practically flawless. Violin, cello and piano sing with one voice.

Greta Torpadie, the soprano, was an admired soloist in the first of the season's Sunday concerts at the Hotel Vanderbilt, New York, on November 2.

MME. HUDSON-ALEXANDER CHARMS IN SONG RECITAL

Soprano Gives Fine Demonstration of
"Bel Canto"—Organist Hyde as
Her Accompanist

Lovers of pure *bel canto* singing who were not present at Caroline Hudson-Alexander's New York recital on October 29 missed a particularly satisfying opportunity to enjoy that fine art. Her audience in Aeolian Hall on that evening heard a sterling demonstration of well ordered breath control, skilful gradations of volume, finely woven *pianissimi* and the other niceties of style which go to make up *bel canto*. These qualities were best revealed in the fluency and breadth of her delivery of the aria "Zegfereti lusinghieri" from Mozart's "Idomeneus," while the beauty of her Schubert "Nacht und Träume" and Schumann "Mondnacht" were similarly appreciated.

It was, indeed, in her exposition of the two *lieder* masters that the soprano afforded, perhaps, the keenest enjoyment. Her "Ungeduld" of Schubert and Schumann's "Ich wand're nicht" exemplified her skill in transition to varied moods. Of the modern songs in French her César Franck "La Procession" and Debussy's "Il pleure dans mon cœur" were especially ingratiating in treatment. Favorites of the group in English were the James H. Rogers "Ecstasy," which was redemanded, and the Henschel "Spring Song," of which she gave a partial repetition.

An interesting feature of the recital was the fact that it marked one of the infrequent appearances as accompanist of Arthur S. Hyde, organist of St. Bartholomew's Church, New York. Mr. Hyde's aid was skilful and sympathetic.

K. S. C.

Cecil Fanning Proves "Lieder" Ability in Twelfth Cleveland Recital

Cecil Fanning's ability as a *lieder* singer was demonstrated in Cleveland, O., on Friday evening, October 16, when the ballroom of the Hotel Statler was packed by a representative audience. A marked demonstration was given to Mr. Fanning throughout the evening, and by the time he had finished his exacting program six encores had been exacted of him. This was the twelfth recital given in Cleveland by Mr. Fanning and Mr. Turpin.

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THAT the country's army of violin teachers are heroes among American idealists is the belief of Jay C. Freeman, a noted authority upon old violins of master workmanship. Mr. Freeman arrived in New York recently from the heart of Europe's war zone.

At Markneukirchen, in Saxony, the seat of the great German violin-making industry, Mr. Freeman had completed for a musical-instrument house of Chicago the last negotiations for the purchase of valuable fiddles, when the Continental war broke. While the Kaiser's armies were mobilizing about him, he contrived, by dint of clever maneuvering, to get through to the Dutch frontier his baggage containing rare instruments, and eventually crossed the Atlantic to Montreal.

Mr. Freeman is an enthusiastic supporter of the campaign of John C. Freund, the editor of MUSICAL AMERICA, in behalf of American music-teachers. He would give to the violin-teacher a prominent place among those who labor for the musical uplift of the United States.

"Twenty-five years ago, the symphony orchestras of this country were only two—the Boston Symphony and the Philharmonic, of New York," Mr. Freeman told MUSICAL AMERICA. "To-day every one of the large cities of the country has its symphony orchestra devoted to all that is best in music."

"Twenty-five years ago violin instructors were to be found in only a few of the larger cities of the country. To-day good violin instruction may be had in almost every part of the country. And every year witnesses a large increase in the number of violin students. There seem to be from 10,000 to 20,000 studying the violin."

"The younger violin teachers who may be found in any one of the hundreds of smaller cities throughout the country are, as a class, devoted to the highest ideals. The American is nothing if not an idealist, notwithstanding his commercial reputation."

"Mr. Freund has shown that \$600,000,000 per year is paid out for music and musical instruments in the United States. This fact alone demonstrates that there is a high note of idealism in the country."

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immediate return has been small, where they have had to depend altogether on their own resources to create interest and build up schools and a musical atmosphere.

"As early as 1840 or 1850, fine violins began to be brought to the United States, largely at that time by the sons and daughters of wealthy Southern planters, who went to Paris to study. About 1860, the first collections began to be formed. John P. Waters, of Brooklyn, N. Y., and R. D. Hawley, of Hartford, Conn., were pioneers in this important movement. The old French Creole families of New Orleans acquired many of these instruments."

"Between 1860 and 1885 Mr. Hawley made what has always been recognized as the most complete and artistic collection of violins ever assembled in this country. The interest which was aroused through the collections of Messrs. Hawley and Waters soon made its appeal to all parts of the country. Artists traveling in this country from abroad stopped at Hartford to see the famous collection and devotees of the violin made Hartford the object of their pilgrimages."

"The difference in the tone quality of a fine violin and that of the ordinary kind is much the same as the difference between the voice of a well-trained singer and that of the ordinary country choir kind, or between raw new wines and old wines. It requires, of course, a little taste to appreciate these differences in their true magnitude. But as the ear becomes accustomed to the quality of a good old instrument, it loses its interest

in anything else. As a consequence of this, a demand was created for good old instruments of all grades, and, as early as 1890, Lyon & Healy, of Chicago, established their department of old violins and I was sent to Europe for the first time to secure the basis of our present collection. Since that time I have made regular trips for the same purpose, and we have brought over thousands of old Italian, French, German, English and Austrian violins."

Famous Violins in America

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"Of all the Strads now existing, there is, I regret to say, but one which has come down to us in a condition which may be described as absolutely perfect. That is to say, its varnish fully intact, no edge nor corner worn, and, in appearance, new. This is the 'Messiah.' This instrument has recently been sold by Messrs. Hill, I believe, to Baron Knopff, of London, for \$25,000. The other famous specimens I have mentioned approximate nearly the perfection of the 'Messiah' and are valued accordingly."

"We have a number of very interesting violins of other makes in this country. For example, there is a violin which belonged to Henry IV. of France, made by Antonius Hieronius Amati, in 1595, which is now owned by Mr. Pitkin, of Hartford. It is in fair preservation and still bears the royal coat-of-arms and insignia. The 'Strad' (1772), known as the 'Earl of Westmoreland,' is owned in New York. The famous 'King Joseph' Guarnerius generally recognized as the most beautiful anywhere, also is owned by a New Yorker."

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THE REGISTRATION OF MUSIC TEACHERS

The Music Teachers' Association of New York State and the Music Teachers' Association of California are at the present time actively engaged in making propaganda for the passage of a bill through the Legislature which shall, in some measure, at least, ameliorate the evils from which the profession has long suffered in the way of incompetent and fake teachers.

There are virtually two plans under consideration.

The one advocated by many conscientious musicians and teachers includes a system of examinations preliminary to the issuance of a certificate enabling a musician to teach.

The other plan, advocated by the editor of MUSICAL AMERICA at the teachers' convention at Saratoga last June, eliminates examinations entirely, and looks toward a simple plan of registration, but demands that when the musician makes application for a license he shall accompany the same by a statement of his qualifications, and that he shall swear to this before a notary public.

The bill further provides penalties for those who make false statements, and also provides that a copy of the original application must be displayed in every studio, and, furthermore, that a copy of such application can be obtained by any one for a small fee.

The main objection to the first plan, involving examinations, is, that there are many teachers, especially foreigners, very competent, who might find it difficult to answer a lot of technical questions, though inability to do so would in no way reflect upon their ability to teach, especially to give vocal instruction.

The objection to the second, or registration plan, seems to come from some conscientious teachers, who believe that it would not meet the issue, as an examination for capacity must.

In this situation it may be well for those who are interested to remember that, wholly apart from the question as to whether the ability to answer questions is really a test of capacity to teach, there is another

issue involved, namely, that presented by the attitude of the legislators in the various States, in regard to the matter. So far as we can learn, there appears to be an absolute antagonism, on the part of legislators, to any bill that is based on a system of examination.

This attitude, we understand, has been caused by the protests which have come in on the question from a large number of teachers and musicians of standing, who, naturally, object, at this late date, to have to come up before a board of examiners who might, or might not, be their equals in standing, knowledge and experience.

In the State of New York, we are authoritatively informed, the matter has been referred to the Regents for their consideration and for a report. We further understand that the Regents are united in their opposition to any bill which would enforce the necessity of musicians passing an examination before they could secure a license to teach.

We are also informed that the Regents might favorably consider a bill which required a simple registration, with a statement, on the part of the applicant, of qualifications.

The issue, therefore, that faces the musicians who are, naturally, desirous of cleansing the profession of the frauds and fakes that have dishonored and disgraced it for years, is not so much what some of them might like, or believe to be proper, in the way of forcing everybody to pass an examination before securing a license, but, as to what is possible and practicable.

If the legislators in the principal States are opposed to the idea of a bill which insists upon examinations, but are willing to approve a bill for registration, what is the good of going on and making propaganda and spending a lot of time and trouble formulating the kind of questions that should be asked, when it is known, beforehand, that no such bill could get through?

Surely, it seems the part of common sense to get up a bill which stands some chance of passage—and this is precisely what we understand the California musicians are now preparing.

The points in a simple registration bill which commend it to favorable consideration are as follows:

First—That it will probably meet with the approval of the legislators.

Second—That it will at once remove from the profession the fakers who falsely claim to have made serious study either at well-known institutions here and abroad, or with noted teachers here and abroad.

Third—That it will give the students some idea of the qualifications of the teachers to whom they desire to go.

Fourth—That it will impose no burden upon the reputable members of the profession, either in the way of expense or examinations, and would give those who have experience and capacity an opportunity to state their qualifications over their own signature.

A registration bill, therefore, has everything to commend it.

On the other hand, any bill which will demand an enforced system of examination before a teacher can be licensed seems foredoomed to failure, if the attitude of the various legislators who have been approached on the subject is correctly understood.

IMPROVING ON THE MASTERS

The vehement denunciations of Mr. Stock registered in a letter to MUSICAL AMERICA last week by a certain Mus. Bac., by name Alex. M. Jarecki, merely serve to illustrate afresh that the best intentions of conductors of recognized authority and standing must in every age encounter a stone wall of pedantry and philistinism. Mr. Stock's offense, it appears, was his modification of some details of instrumentation in a Beethoven symphony. Such a procedure constitutes, to Mr. Jarecki's mind, "the greatest musical crime that can be perpetrated." No one—so he argues—knows how to orchestrate better than the composer, and so any attempt to alter what he sets down is equivalent to a declaration on the conductor's part of his own superiority to the composer. No improvement, moreover, should be made in Beethoven since "it would give a false impression of this greatest of masters."

We wonder whether our correspondent realizes that when he hears the Ninth Symphony he is listening, not to Beethoven's original instrumentation throughout, but to the version made by no less a personage than Richard Wagner, who, out of his fanatic idolatry for Beethoven, committed precisely what Mr. Jarecki is deploring as the "greatest musical crime that can be perpetrated." Of course, the professors, the Mus. Bacs. and the Mus. Docs. of Wagner's day cried out against the changes he had wrought in Beethoven's score quite as indignantly as Mr. Jarecki is now doing. But the fact remains that Wagner's emendations have endured and are employed to-day quite as a matter of course by all great conductors.

By revamping Beethoven as he did Wagner did his idol the greatest possible service. Beethoven's deafness led him at times into miscalculation of effects which occasionally interfered with the melodic continuity of passages. Besides, the defective character of certain instruments in his day made their use for certain effects impossible at that time. These matters Wagner reverently improved, and he would doubtless have done more had not the pedants raised such a hue and cry. In more recent times conductors of authority and experience have done things of the kind only to be met with the same foolish opposition. It is absurd to assume that a certain instrumental modification necessarily violates the spirit of the work in hand.

And Mr. Jarecki may profitably bear in mind yet another matter. When he hears the orchestral works of Bach and Handel to-day he is not hearing them in their original instrumental investiture. If he did he would probably not enjoy them half as well.

PERSONALITIES



A Creative Trinity in Colorado

A reunion of three Americans prominent in song composition was held recently at the bungalow of Charles Wakefield Cadman, Fort Collins, Col. The group, as pictured above, left to right, consists of Mr. Cadman, Lola Carrier Worrell, whose "Song of the Chimes" has been made famous by Alma Gluck and Marie Rappold, and Nelle Richmond Eberhart, who has collaborated with Mr. Cadman for some twelve years.

Joseffy—Helei Joseffy, daughter of the eminent pianist and teacher, is filling her first theatrical engagement in Chicago as a member of the "Lady Windermere's Fan" Company.

Steindel—Bruno Steindel, the first 'cellist of the Chicago Symphony, has returned to Chicago from Europe. Mr. Steindel related that he tried to enlist in the Kaiser's army, but was refused because he had passed the age limit.

Ayres—Frederic Ayres, the American composer, whose distinctive works are constantly gaining a wider recognition, has completed a new song, "Sunset Wings," a setting of Rossetti's poem, which is dedicated to the tenor, George Hamlin.

Pilzer—When Maximilian Pilzer made his debut last week as concertmaster of the New York Philharmonic Orchestra he played before an audience that included three former occupants of the same chair—Richard Arnold, Henry Schmitt and Theodore Spiering.

Hutcheson—Ernest Hutcheson, the pianist, is the possessor of a manuscript composition for pianoforte by Friedrich Nietzsche, who, at one time, had musical ambitions. The composition was given to Mr. Hutcheson by Frau Förster Nietzsche, the aged philosopher's sister and devoted companion. In his student days Hutcheson was a frequent guest at the Nietzsche home in Weimar.

Quiroga—"Men have a more definite understanding of music than women—but men are not as emotional or as demonstrative," declared Manuel Quiroga, the Spanish violinist, in an interview with Colgate Baker. "Art exists only through women," he added gallantly, "and sometimes when they are young and beautiful I cannot help playing to the ladies exclusively to tell them that I love them all."

Naumburg—One of the auditors of the first concert of the New York Philharmonic Orchestra was E. Naumburg, the banker, who has been a subscriber of the society continuously since 1864. Mr. Naumburg has in his possession the program of the first concert attended by him, March 12, 1864, which reads as follows: Symphony, No. 3, in E Flat (first time), Haydn; Recitativo and Ario, "Dove Sono," from "Le Nozze di Figaro," Mozart (Madame Rotter); First Movement, Grand Concerto for Violin, op. 61, Beethoven (Mr. E. Mollenhauer); "Hymn of Praise" (first time), Mendelssohn; soli: Mmes. Rotter and Paulitsch, soprano; Mr. Quint, tenor; chorus: German Liederkreis; director: Mr. A. Paur; conductor, Mr. Theodore Eisfeld.

POINT and COUNTERPOINT

AT last the musical manager is coming into his own. Spencer Jones of Haensel & Jones has had two towns named after him. The Frisco lines have thus honored Mr. Jones at adjoining stations northbound from Oklahoma City.



The first miniature city is Spencer and the next station is Jones. Passenger Traffic Manager Hilton of the Frisco called the attention of Mr. Jones to the double honor, and suggested that the manager visit his two namesakes in the interest of the H. & J. artists.

As a result Slezak and Arthur Shattuck will give a joint recital at Spencer, and Paul Althouse and Evelyn Starr will appear jointly at Jones.

[N. B.—The truth of the above item is vouched for by Heber MacDonald, the sagacious press representative of Haensel & Jones, and he submits the timetable as Exhibit A. This much, only, need be said: It is fortunate that Mr. Jones hasn't a name as long-drawn-out as those of some musical personages—Algernon St. John Brenon, for instance.]

A New England correspondent submits the following (deleted) for publication in MUSICAL AMERICA:

—, president of the —Philharmonic Orchestra, has donated \$5 to the Public Health Fund.

Might do for a new kind of "Personality" column, followed by some such gem as this: "Seth Picketts, tuba player of the Picketown Band, has just had his barn re-shingled."

While on this point, Roderick White, the violinist, tells us of his giving a concert in a certain town, where an old farmer emerged from the theater about the same time as Mr. White.

"Sonny," he exclaimed, "you handle that there fiddle right smart, don't ye?" "Do you play the violin?" replied Mr. White.

"Well, as to that I can't say—I ain't never tried."

A similar appreciator was encountered the other day at a Detroit recital by Charles Gilbert Spross, the composer-pianist.

As the pianist and Anna Case left the stage after presenting Mr. Spross's sprightly "Will o' the Wisp," they brushed against a fat policeman standing in the wings. Quoth the regulator of traffic:

TALE OF A TATTOOED TENOR

Jacques Coini in Humorous Reminiscences—A Much Harried "Zuniga"

"Did you ever hear of a tattooed tenor? We had in Holland," relates Jacques Coini, the Century Opera stage manager, in the New York *Evening Sun*, "a singer of second parts who was always nervously touching his face. One night at a nearby Dutch city they played him a trick. One of the men drew his sword on *Tannhäuser*, and this fellow had to thrust it back. The sheath that night was smeared with lampblack. When the second tenor began rubbing his face he left spots of black all over.

"The audience went into fits of laughter and the conductor shouted at him.

"There don't seem to be no speed limit to you two in that song."

"Isn't it a pity that Macaroni the tenor has lost his voice!" said Mrs. Carraway.

"Yes," said Carraway; "but I think it is much more piteous hearing him feeling around for it."—Judge."



A Stimulative Suggestion

—From the *Tatler* (London).

Vicar: Now, children, try again. "Little drops of water," and do, pray, put a little spirit in it.

"What kind of German dialect was that 'vielleicht in diesen Hause' in your translated joke last week?" queries a reader of this department.

In justice to the translator we must say that the copy properly read "in diesem" when it was sent to the printers. In these war times, can it be that it fell into the hands of a Russian compositor?

And think of the despair of a critic when he saw on another page that the proof reader had permitted him to go on record as chronicling the performance of I Pagliacci's "Barber of Seville."

Speaking of "Pagliacci," here is the recipe for the making of that opera given by Sigmund Spaeth in his "Operatic Cook Book" in *Life*:

Beat a large bass drum with the white of one clown.
Then mix with a Prologue and roll very thin;
Fill with a circus just coming to town,
One leer, one scout and one tragical grin.
Bake in a sob of Carusian size.
Result: the most toothsome of Italy's pies.

There was a fearful row. We searched every sword, but the offending one was smuggled out by *Tannhäuser* under his cloak. I remember in 'Carmen,' also, the two buffos used to convulse the Spanish captain by holding up to his nose their pistols stuffed with limburger cheese.

From the twinkle in the little man's eyes the listener fancied that one of those cheese monger conspirators was Coini himself. As a stage manager he looks on these things more tragically now.

A London despatch of October 22 says that the war will probably cause the abandonment of the Covent Garden season next Summer as well as the Beecham season of Russian opera and ballet.

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HINKLE-WERRENATH RECITAL IN EVANSTON

Soprano and Baritone Heard at Their Best in Performance Before Woman's Club

CHICAGO, Oct. 24.—Florence Hinkle, soprano, and Reinald Werrenrath, baritone, opened the series of four morning musicales given by Rachel Busey Kinsolving at the Woman's Club in Evanston last Tuesday morning. A capacity audience was present.

Miss Hinkle, who was in fine vocal condition, sang for her first group a set of French songs by Paulin, Vuillermos and Bachelet. These were so well received that encores became necessary. The "Serenata Francese," by Leoncavallo was added to the group.

A voice of unusually wide compass, of warmth and of rare quality, a diction which is clear in all the languages, musical intuition and a winning stage presence assure Miss Hinkle's success in concert work.

An American, English and Irish group, of which a "Lullaby," an old Irish tune, made the most decided hit, completed Miss Hinkle's share of the solo numbers. At the beginning and end of the concert she was heard in duets by Ries, Bruno Huhn, Paladihle and Chamade, of which the last was particularly effective.

Mr. Werrenrath also earned generous commendation for his artistic contributions to the recital. Three songs by Arthur Hinton, very modern in style and harmonic texture, proved extremely interesting and were among the best of the English songs of the morning. Another group of songs by Loomis, Taylor, Class and David Smith, the last the composer of a symphony recently heard in Chicago, was sung with authority and musical taste, but the songs themselves were hardly worthy. Mr. Werrenrath had made a most favorable impression in Chicago earlier this season and this

was considerably enhanced by the artistic style, the vocal command and the natural musical gifts which he displayed last Tuesday morning. Edgar A. Nelson deserves a word of praise for his discreet accompaniments. M. R.

Appreciates what "Musical America" Stands For

To the Editor of MUSICAL AMERICA:

In sending my subscription for another year, I like to voice my appreciation of MUSICAL AMERICA and what it stands for in the musical world. At the same time, it cannot but influence other phases of life, as music is the most educating of the arts.

I want to thank your editor for the great work he is doing in awakening the people to this hour of opportunity for music on these shores.

Also am I grateful for the many splendid articles on voice teachers and teaching, one of which was especially good, the one signed Mrs. Stamm Rogers, York, Pa.

Yours for further success,
ELIZABETH BRUCE WIKSTROM.
Grand Rapids, Mich., Oct. 24, 1914.

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Should achieve a wide recognition in the concert room—*Buffalo News*.

BOSTON NEW YORK

BOSTON SCHOOL'S NEW HOME

Fox-Buonamici Institution in Larger Quarters—Diploma Standard

BOSTON, Oct. 26.—New quarters have recently been occupied by the Fox-Buonamici School of Pianoforte Playing, which is now situated in the recently erected Wesleyan Building in Boylston Street, near the Public Library, and facing the hallowed precincts of Copley



One of the Studios in New Home of Fox-Buonamici School of Pianoforte Playing, Boston

Square. The change of location from the Steinert Building, farther downtown, was made imperative by the steady expansion of this institution since its beginning seven years ago. Full scope is now afforded the various departments of the school, where as much stress is laid upon providing the pupil with solid instruction in the principles of musical theory and pedagogy as with the necessary equipment of keyboard technic.

The educational ideal of the founders of the school has been individual instruction in accordance with the individual needs of each student. A list of requirements has now been completed whereby the winner of a diploma at the Fox-Buonamici School for playing or teaching has first to satisfy the heads of the school, after a stringent examination, not only of his thorough knowledge of the ground covered in a specified period of study, but of his ability to work with authority and initiative in his chosen field.

Dr. Broome's Toronto Chorus Gives Two Concerts in December

TORONTO, CAN., Oct. 20.—The Oratorio Society of 250 singers under Dr. Edward Broome is rehearsing for two concerts at Massey Hall on December 28 and 29, with four Foster & David artists assisting. The works to be presented are Hamilton Harty's "The Mystic Trumpeter" and "The Messiah."

ALBERT SPALDING HEARD AFTER A LONG ABSENCE

Violinist's Artistic and Technical Command Well Illustrated in Carnegie Hall Recital

After an absence of several years, during which he has played in the various music centers of Europe, Albert Spalding, the young American violinist, effected his return to the American concert stage in recital at Carnegie Hall on Thursday afternoon, October 29, accompanied at the piano by André Benoist. He played the following program:

1. Popora, Sonata in G, Bach, Adagio and Fugue in G Minor; 2. Mozart, Concerto in D Major; 3. Spalding, Prelude; Grasse, "Waves at Play"; Dvorak, Mazurek; Spalding, "Nostalgie"; Paganini-Spalding, "La Campanella."

Mr. Spalding's performance was that of a serious and accomplished player. In the time that he has been away from us he has grown artistically and has also added considerably to his technical command of the violin. He has at his finger's tips all the acquirements of the virtuoso and he presents them most unostentatiously.

Rarely has a finer performance of the Bach Adagio and Fugue been heard in this city, a performance, be it understood, in which the musical side was finely respected. Mr. Spalding goes more deeply in his conception of the music he plays than do most virtuosos. He proved that fact not only by the manner in which he approached his performances but also by his own compositions, which are not show pieces but serious essays, harmonically subtle as well as as melodically interesting. The Mozart Concerto was played delightfully and at the close the "Adagietto" from Bizet's "L'Arlesienne" music was played as an extra.

Mr. Spalding's tone still lacks that ravishing quality which one would have him possess. Nor does he play, despite his mental grasp of his music, with unswerving conviction. He is still young, however, and has a future in which there is time enough to devote himself, as he has so earnestly in the past, to such an end.

A. W. K.

Artist Recitals at the Von Ende School of Music

Anton Witek, the noted violinist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the Berlin pianist, will open the series of artist recitals at the von Ende School of Music on Saturday evening, November 7. Witek is scheduled to play the Beethoven Violin Concerto.

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PAVLOVA AWARDS DANCE MUSIC PRIZES

Critic Moore of Chicago One of Successful Contestants—Total Sum \$1,500

Four American composers were informed on November 1 that they were the winners in the Pavlova prize dance-music contest. The *première danseuse* herself dictated the telegrams. She also saw the checks representing the \$1,500 in cash prizes started toward their destinations. On November 2 in Bridgeport, when Pavlova opened her 1914-1915 American tour she danced to the music of these prize compositions.

Edward C. Moore, of Chicago, and Philip I. Jacoby, of San Francisco, each gained a complete \$500 cash prize; the former composing music for the new social dance, Pavlowana, which the Russian *danseuse* originated last Summer, and the latter writing the music which Pavlova will use for her new social dance, the Gavotte Renaissance.

The third cash prize of \$500 is to be divided between Henry B. Ackley, of Waukesha, and Harry R. Auracher, of Chicago, these young men appearing as collaborators in the music to be used by Pavlova in the third of her new social dances, the Pavlova Waltz.

There were 313 other compositions submitted, the total number of individuals sending piano scores to be judged numbering 288. Twenty felt that their chances would be improved if they sent two compositions, while four sent in three scores each.

Each of the compositions is being orchestrated by Adolph Schmid, formerly conductor of the Covent Garden Royal Opera and for the past ten years musical director for Sir Herbert Beerbohm Tree at His Majesty's Theater, London. The new dances form an important part of the new feature which Mlle. Pavlova is introducing and which is entitled "The Dance of To-day."

Of the prize winners, Edward C. Moore has been familiar to musical circles for several years as the music editor of the *Chicago Journal*. He graduated from Yale University in 1899 and from the law department at Northwestern University in 1902. At the former institution he studied composition under Horatio Parker.

Messrs. Auracher and Ackley, too, are college men, the former having taken his

NEW CHAMBER MUSIC BODY FOR NEW YORK



The Klemen Trio, Left to Right: Victor Lubalin, violoncello; Bertha Klemen, piano; Isidore Moskowitz, violin

NEW YORK'S chamber music organizations will be increased this season by the appearances of a new trio, the Klemen Trio, composed of Bertha Klemen, pianist; Isidore Moskowitz, violin, and Victor Lubalin, violoncello.

Working last year quietly and without seeking the limelight of public notice these three artists have rehearsed and prepared their work seriously. In this way they have achieved a worthy ensemble and have built a repertoire which

includes, among the more important works, Dvorak's "Dumky" and B Flat Trios, the Brahms B Major, op. 8; the Rubinstein D Minor, the Beethoven C Minor and B Flat Major, both Mendelssohn Trios, Gade's "Noveletten" and the Arensky D Minor. During the past season they have appeared at private musicales with conspicuous success. They will continue this kind of work this year and also extend it by giving public concerts from time to time.

A. B. degree at Knox College after he had attended Princeton, while Mr. Ackley (who is only nineteen) is now a junior in Carroll College, at Waukesha. Mr. Auracher has had one operetta produced, "The Pearl Maiden." His "Knox Field Song" gained him the first prize in a competition at Knox College. Some two months ago Mr. Jacoby won with a composition entitled "Nineteen Fifteen" the prize offered by the San Francisco *Bulletin* for the Exposition Song.

RECITAL BY MRS. POWERS

Coloratura Soprano of Agreeable Quality Revealed in New York Appearance

Marian Wright Powers, a coloratura soprano, was heard in a recital of songs in Aeolian Hall, New York, on Wednesday afternoon of last week. Mrs. Powers, looks like Fritz Scheff and further suggests her by her vivacity of manner, displayed her talents in Mozart's "Porgi Amor," the "Romeo and Juliet" waltz song, the entrance song from "Madama Butterfly," the "Hamlet" mad scene and songs by Schubert, Brahms, dell'Acqua, and three American composers. She was given a cordial reception.

Mrs. Powers's voice is of a naturally

pretty quality. She displayed considerable agility in florid work in addition to being able to sing very high tones.

In the singing of songs in English by American composers the debutante was manifestly at her best. From this list she had placed on her program: "Like the Rosebud," by La Forge; "The Lovely Month of May," by Hammond; "The Robin Sings in the Apple Tree," by MacDowell; "The Laughing Streamlet," by Spross, and "The Moon Drops-Low," by Cadman. She showed a keen appreciation of the spirit of the last named song and was highly successful in portraying its mood.

Her vocal technique, however, shows shortcomings which riper experience will undoubtedly overcome. The audience appreciated particularly her singing of dell'Acqua's "Chanson Provençale" and the Cadman song.

Most Welcome

To the Editor of MUSICAL AMERICA:

In enclosing my check to renew my subscription to MUSICAL AMERICA, let me say that the reading of your paper gives me keen pleasure, as well as very great benefit. It is most welcome at the end of each week. Sincerely,

CATHARINE M. RICKARD.

Middleberg, N. Y.

AMATO AND CASE OPEN DETROIT SERIES

Baritone and Soprano Effusively Greeted in First Event of Devoe-Kelsey Firm

DETROIT, Oct. 26.—The Devoe-Kelsey Management scored a big success in opening its Philharmonic Course with two such artists as Pasquale Amato and Anna Case. The audience was highly enthusiastic, and each of the artists was forced to respond with double encores.

Mr. Amato appeared at his best. His wonderfully rich and powerful voice was most artistically handled in both the lyric and dramatic songs.

Miss Case proved herself possessed of a rich, sympathetic quality of tone of rare sweetness and carrying power. Among the many good qualities she displayed was that of fine diction in which she apparently excels. The program consisted of an aria for each of the artists, two groups of songs each, and the duet, "La ci darem" from "Don Giovanni."

The program was made more enjoyable by the work of Edward Falck, accompanist for Mr. Amato, and Charles Gilbert Spross, who was at the piano for Miss Case, and a number of whose songs were included in her part of the program. E. C. B.

COLGATE MUSIC INAUGURAL

Florence Hinkle and Accompanist Baker Delight Collegiate Hearers

HAMILTON, N. Y., Oct. 27.—Colgate University and the town of Hamilton have one reason to be glad of the European conflict in that it brought Florence Hinkle to open the musical season on October 15 in a delightful concert. Her offerings were in four languages and in each one she seemed entirely at home.

Her admirable enunciation, particularly in her German numbers, her perfect breath control and her *piano* passages were models to which aspiring pupils might well strive. "Du bist die Ruh" and "Les trois Princesses," Vuillermoz, were worthy of especial praise. Among the American composers Alexander Russell was represented by "Sunset," Park with "A Memory," Homer by "Way Down South" and Rummel by "Ecstasy." Miss Hinkle added Cadman's "From the Land of the Sky Blue Water." So well sung was this that it had to be repeated. Spross's "Will-of-the-Wisp," as the final encore, gave great pleasure.

Charles Baker proved to be an extremely able and satisfying accompanist. J. T. M.

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Upset Fort Worth Music Market**

Harmony Club Continuing Its Policy of Presenting World-famous Artists in Concert—Distinguished Musicians Added to School Faculties—Yves Nat Piano Scholarship Contest Won by Girl of Fourteen—Minneapolis Orchestra's Southern Tour Cancelled

FORT WORTH, TEX., Oct. 25.—In spite of the depression due to the war situation, and the lack of a market for the southern staple, cotton, Fort Worth is looking forward to an active musical season.

The Harmony Club concerts this year will be unusually attractive, presenting such artists as Louise Homer, October 29; Ferruccio Busoni, December 1; a joint recital, January 19, by Helen Stanley and Frances Ingram, and the Zoellner String Quartet, February 16.

This is the third season that the Harmony Club, under the capable leadership of its president, Mrs. J. F. Lyons, has afforded the Fort Worth public an opportunity to hear some of the world's best artists at reasonable prices. It has met with the unqualified approval of the public, as attested by crowded houses and the enthusiastic reception given the artists.

The fine arts departments of the colleges this year report full attendance, with some changes in the faculties worthy of note.

Faculty Changes

The Texas Christian University retains Carl Beutal as dean and head of the piano department, with George Simpson, formerly dean of Polytechnic College, as co-dean and instructor in composition, harmony and theory. Mrs. George Simpson is assistant instructor in piano, Helen Fontz Cahoon will have charge of the voice and Fred Cahoon of the violin department.

The Texas Woman's College, formerly Polytechnic College, has Carl Venth as director and instructor in violin, theory and composition; Andrew Hemphill, director of the city conservatory, head of the voice department, and Yves Nat, the prominent French pianist, in charge of the piano department. With their assistants, they make a strong fine arts faculty for this college.

Piano Scholarship Contest

Of more than usual interest was the Yves Nat piano scholarship contest, offered by the Texas Woman's College. It was an open contest, and there were twenty-three young women participating.

A performance of the Chopin Military Polonaise was the medium by which the contestants were judged. Grace Ward, a girl of fourteen, was the successful one, although the youngest in the contest. She has been a pupil of Mrs. J. F. Roach, a local teacher. The judges were Yves Nat, A. L. Manchester, director of music of Southwestern University, and Hans Richard, director of music at the Kidd-Key Conservatory, Sherman.

Oscar Seagle, the noted American baritone, has been spending the last week in Fort Worth, visiting an old acquaintance, R. B. Bishop, and incidentally doing a little duck hunting. He has a few dates in Texas for the coming week and will then leave for his Eastern engagements.

The first of the teachers to present his pupils in recital this fall was Thomas Holt Hubbard. A program of songs was participated in by Mrs. Edwin H. Neu, Mrs. Joe M. Strupper, Emma Griffiths, Lillian Hamilton, Mrs. John Cassidy, Mrs. I. A. Withers, Lucy Dunwoody, Mrs. A. S. Bradley, Ethel St. Clair and Mermod Jaccard.

Choruses Active

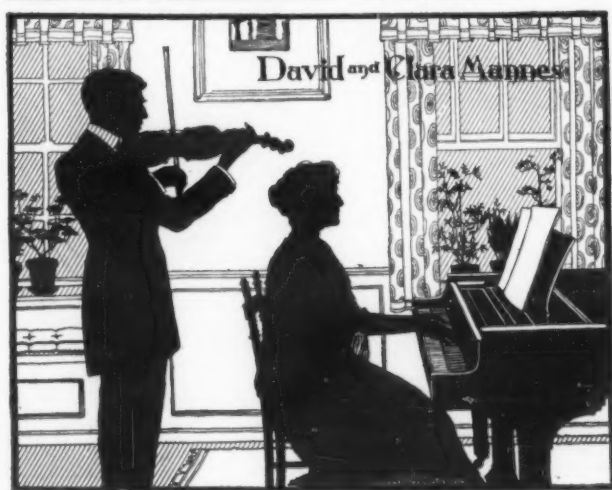
The choral sections of the Euterpean Club, Josef Rosenfeld, director, and of the Harmony Club, Carl Venth, director, give promise of splendid programs.

It has been learned with regret that the Minneapolis Symphony Orchestra will not come South this year. Through the local management of James F. Roach, an arrangement had been made for its appearance here February 12, but, owing to unsettled conditions, Wendell Heignton, business manager of the orchestra, has cancelled the tour.

(MRS.) J. F. R.

Last week the New York Philharmonic Orchestra made a tour of New York State and New England, beginning with Boston. After the Boston concert the orchestra visited Springfield, Troy, Holyoke, Watertown and North Adams. The soloists for these towns were Florence Hinkle, Efrem Zimbalist and Leo Schulz.

It was announced last week that the two concerts given by the New York Symphony Orchestra for the Red Cross Fund had resulted in a contribution of \$2,245.



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ARTHUR SCHNABEL'S PIANISTIC GOSPEL

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Berlin Master

By R. ALICE RICH

IN building a musical structure the intelligent builder follows a scientific mode of procedure, which is logically and consistently musical and artistic from its incipency. The particular mode of procedure advocated by any noted pedagogue of the piano is a matter of never failing interest, whether it be some special system or a combination of ways and means culled from many systems of many masters.

To tell the distinguishing features of the ground work required by Arthur Schnabel in Berlin is to begin at once with beauty of tone which is the very corner stone in this, as in all artistic and musical piano playing. The close pressure touch is employed with the hand held in an arched position, and fingers close to the keys. The establishment of an extreme and singing *legato* is first required, since this is the more difficult to acquire and since all varieties of touch and tone color can be added so readily when the mellow *legato* foundation is absolutely established.

Relaxation is developed to the extreme by means of a few simple and direct exercises, but the aim is to establish relaxation mentally rather than visibly, which tends to develop poise and mental control, all unnecessary movements of hand and arm being absolutely eliminated. Whole arm movement from the shoulder is advocated for heavy chord playing, but always with pressure touch and quite the right relaxation. The peculiarly beautiful quality of tone for which Schnabel is so distinguished is perhaps attributable to the way in which the relaxation is established, and while probably not possible in its highest degree to a mentality less musical and refined, it can be developed to a remarkable extent by judicious means. As few exercises are employed as possible, and the various figures and difficulties encountered in Bach or whatever one may be studying, are made to serve as exercises, the memorizing then becoming a simple matter, from the very nature of the study which has been given the fugue or sonata, as the case may be.

Not a Virtuoso

Schnabel himself is not a virtuoso, but a rarely beautiful artist—unsurpassed for sheer beauty of tone and poetic refinement. He possesses the power of extracting from the piano a tone so mellow in quality that it resembles the cello, and once heard can never be forgotten.

On a memorable occasion, I heard Steinbach, the noted Brahms conductor, give a very interesting program devoted entirely to Brahms, with the Berlin Philharmonic Orchestra, at which Schnabel played the D Minor Concerto, and while Schnabel is not perhaps a great Brahms exponent, so beautiful and so spiritual was his playing of the concerto that any slight lack of ruggedness and virility were easily forgotten in the enjoyment of his poetic refinement, the loftiness of his conception, and the truly remarkable vehicle of expression, the tone and technic by which he voices his musical thoughts.

He is an artist to whom one returns with a peculiar satisfaction. He has great polish and finesse, and one leaves his concerts with a satisfied sensation of having been musically and spiritually fed. The hollowness of mere virtuosity can be nowhere more strongly felt than



R. Alice Rich, American Piano Teacher

in this great music center of Berlin where the greatest artists of the pianistic world have been wont to line up, in battle array, as it were, and in quick succession, one after the other, discharge their guns with blinding brilliancy upon a music-besieged public. The real artists, and the real and the beautiful in art stand out in great relief.

BUTT-RUMFORD CONCERT
STIRS LONDON PATRIOTISM

Contralto and Baritone Sing Songs of
Warlike Appeal—Elgar Among
the Composer-Conductors

LONDON, Oct. 16.—The power of music to stir the patriotic as well as the philanthropic impulses of a people was singularly illustrated at the great concert organized by Mme. Clara Butt and Kennerley Rumford, which drew an audience estimated at fully 10,000 to the Royal Albert Hall last Saturday. The concert was in aid of the Queen's "Work for Women" Fund. The performers, in addition to the two singers, included several of England's most prominent conductors, among them Sir Edward Elgar, whose loyalty and patriotism were attested by a note on the program intimating that he appeared by permission of the Chief Inspector of the Hampstead Special Constables, a fact which goes to show that in England, at least, there are for musicians ways of serving one's country other than by repudiating honors bestowed in the interests of art and tearing up diplomas.

As will readily be understood, the character of the program was what may be described as liberally patriotic; furthermore, it was entirely British from beginning to end and if anything else was needed to emphasize the spirit of the occasion, the customary group of the allies' national anthems was given at the beginning of the concert, Mme. Butt singing solo verses of "God Save the King" and the Royal Choral Society joining in with the orchestra in the final stanza.

On the long list of vocal and orchestral items were Elgar's song, "Land of Hope and Glory," sung by Mme. Butt with all the depth of feeling which her rich and powerful voice could convey; the same composer's "The King's Way," also splendidly sung by her; an excerpt

from Sullivan's "Light of the World" and two new songs, one by Teresa del Riego entitled "My Son," and the other by Harold Craxton, called "The Home Flag."

Mr. Rumford contributed a full measure of equally appropriate songs, including the rousing recruiting song, "Fall In," which the composer, Sir Frederic Cowen, conducted, and a setting by Sir Frederick Bridge of Tennyson's lines, "A Call to Arms," the melody of which was written by Lady Tennyson. The several conductors in turn led the orchestra in Edward German's "Welsh Rhapsody," Balfour Gardner's "Shepherd Fennel's Dance" and Cowen's "Language of Flowers" Suite.

F. J. T.

Queen Alexandra Attends Pavlova's
Farewell Performance

LONDON, Oct. 16.—The departure of Mme. Pavlova, the famous Russian dancer, was celebrated in London by a farewell performance this week at the Palace Theater, in the presence of Queen Alexandra, the Russian Ambassador and a host of society notables. The whole of the proceeds of the performance, which must have been considerable, were devoted to the British and Russian Red Cross societies. The performance itself was excellent, Mme. Pavlova appearing in a new mythological ballet, "Le Réveil de Flore," a sumptuous and elaborate conception, which provided some wonderful effects.

F. J. T.

Ex-President Taft at Red Cross Concert
in National Capital

WASHINGTON, D. C., Oct. 26.—A group of Washington's best musicians combined their efforts recently in a concert at the New National Theater for the Red Cross benefit, which proved not only a financial success, but brought forth the hearty support of social and official Washington as well. Among those who attended were ex-President Taft and Mrs. Taft, who were the guests of Mabel Broadman, president of the

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American Red Cross. The artists who gave their services were Myron Whitney, Jr., basso; Alice Burbage, pianist; Charles T. Tittman, basso; Mary Sherier, soprano; John Bowie, tenor, and Anton Kaspar, violinist. The numbers were varied and admirably presented.

W. H.

Mr. and Mrs. Alcock Win Laurels in
Wisconsin

APPLETON, WIS., Oct. 26.—Bechtel Alcock, tenor, and Merle Tillotson Alcock, soprano, opened the annual artists' series given by the conservatory of music of Lawrence College. Mme. Alcock scored a triumph in her rendition of the Habanera from "Carmen" and her duet with Mr. Alcock in Dvorak's exquisite little fantasy, "The Ring," created unbounded enthusiasm. The accompaniments were played by Prof. Arthur H. Arneke.

On October 20 Myrtle Elvyn, pianist, appeared under Lawrence Conservatory auspices in the second recital.

M. N. S.

Eva Mylott and Sachs-Hirsch Under Mr.
Johnston's Banner

R. E. Johnston, the New York manager, announces that, through an inadvertence, the names of Eva Mylott, the Canadian contralto, and Herbert Sachs-Hirsch, pianist, were omitted from the list of his artists published in the special Fall issue of MUSICAL AMERICA. These artists are under his management and will be booked for concert and recital work during this season.

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FREMSTAD-AMATO RECITAL

Soprano and Baritone Delight Their Hearers in Pittsburgh

PITTSBURGH, Nov. 2.—Mme. Olive Fremstad, soprano, and Pasquale Amato, baritone, appeared in a delightful joint recital at Carnegie Music Hall last week. Mme. Fremstad sang *lieder* with a tenderness and a simplicity that greatly moved her hearers, especially when she gave Hugo Wolf's "Elfenlied" and was compelled to repeat it. Jean Sibelius's "Little Lass" also aroused enthusiasm. Her reception was nothing short of an ovation.

There is no doubt about the qualifications of Mr. Amato. He has a voice of remarkable beauty and power. He scored his greatest success in the aria from Verdi's "Masked Ball" and also re-

vealed his splendid musical personality in the singing of Russian songs. The accompanists were George Bruhns and Edward Falck.

The Tuesday Musical Club celebrated its twenty-fifth anniversary Tuesday in an unusually brilliant recital. The visiting artist was Clarice Balas, pianist, from the Fortnightly Club of Cleveland, who played Bach's Prelude and Fugue in C Minor, Beethoven's Sonata in F and other numbers that delighted her hearers. Among others who occupied places on the program were Lillian Belfield, violinist; Mrs. Rebecca Hepner, soprano, and Mrs. Winifred F. Perry, contralto.

Alice Louise Mertens, contralto; Martin Richardson, tenor, and Willem Durieux, cellist, were the artists at the Pianola recital in Aeolian Hall, New York, on Thursday, October 22.

QUIROGA'S THIRD RECITAL

Jean Vincent Cooper Reveals Artistry as Violinist's Aide

Manuel Quiroga, the young Spanish violinist, who has appeared frequently during the last few weeks, appeared at the Shubert Theater, New York, on Friday afternoon, October 30, in his third recital. Assisting him was Jean Vincent Cooper, a young American contralto, who recently won much praise at the Maine Festivals.

Mr. Quiroga essayed on this occasion to play the Mendelssohn Concerto and shorter pieces by Bach, Beethoven, Francoeur-Kreisler, Sarasate and Paganini. What has been said of him before in this journal holds good again, namely, that he has technical facility and a pleasant tone. He was much applauded by a very friendly audience.

A "Trovatore" aria and a group of songs, Ronald's "Down in the Forest," Macfadyen's "Inter Nos" and MacDowell's "Blue Bell" were sung by Miss Cooper, who showed herself well equipped as a song singer. She has a beautiful voice, well trained and finely equalized, and her entire presentation was charming. Her audience applauded her and demanded a repetition of the MacDowell song. E. Romaine Simmons was the accompanist, and barring his distorting of dynamics in the Macfadyen song, acquitted himself creditably.

A. W. K.

Ohio University Offers Prizes for Songs

Song writers have been informed that two prizes of \$25 each will be given for songs to be published in the new "College Song Book" of Ohio University. One prize of \$25 will be given for the best Alma Mater song, the other \$25 prize will be given for the best football song, and for any song not winning first prize, but accepted, \$5 will be paid. Both the words and music are desired. The college colors are green and white. The songs must be in the hands of Dean Edwin W. Chubb, Ohio University, Athens, Ohio, by January 1.

Perry Averill Resumes Teaching and Concert Work

Perry Averill, baritone and teacher of singing, has returned from his Summer home at Onteora in the Catskills and has resumed his teaching at his studios, 220 West Fifty-ninth street. His class for the season is already a large one and includes a number of well-known professional singers. Mr. Averill has been engaged for a number of society musicals.

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COMMENTS
Pittsburgh Dispatch, June 9, 1914
Lila Robeson filled the rôle of Azucena with such rich vocal and histrionic accomplishment that she received repeated curtain calls after each of her big scenes. Aside from a voice of rare volume and under fine control, Miss Robeson is a finished actress, and the rôle of Azucena gives her scope.
Buffalo Courier, May 5, 1914
Lila Robeson as Azucena gave a splendid interpretation of the gypsy mother.
Buffalo Express, May 8, 1914
Lila Robeson, the Suzuki, displayed her rich contralto to advantage and brought to her rôle a dramatic intensity always satisfying.
Buffalo Courier, May 8, 1914
Lila Robeson's dual equipment of natural genius and technical facility lent added charm to the rôle of Suzuki.
Buffalo Express, May 5, 1914
To Lila Robeson was allotted the rôle of Azucena, which fits admirably the scope of her fine contralto voice, a voice especially rich in low and medium tones. Miss Robeson rose to quite tragic heights.
Ravenna Republican, May 16, 1914
Miss Robeson's voice is one of the treasures of the world of song—pure, powerful, sweet and pathetic, and of richest potency, a voice appealing to heart and culture and the spirit of inspiration. She responded to several encores and the memory of her beautiful art will linger long with those privileged to hear her.
Pittsburgh Sun, June 9, 1914
Honors go to the tenor and to the contralto, Miss Lila Robeson. After the now banal Anvil chorus, the second act, in the hands of these two, was a period of sheer pleasure, even to the most exacting. Robeson was a truly impressive figure as the somber, passionate old gypsy. Her powerful contralto voice was used with thrilling dramatic effect and almost faultless musicianship. And she acted.
Pittsburgh Post, June 9, 1914
Lila Robeson, in the rôle of Azucena, was the star of the performance. She gave a thrilling interpretation of the gypsy seeking revenge.
ADDRESS
Metropolitan Opera Co., New York

Suggests Season in this Country for Prof. Auer

Victor Kűzdő, American Representative of the Violin Master, Thinks He Might Be Induced to Transfer Summer Activities from Germany—Incidents of last Summer's Study at Loschwitz

REPORTS of a Summer's work in Germany with Leopold von Auer have been brought to this country by his pupil and representative in America, Victor Kűzdő. Mr. Kűzdő had no exciting war experiences to relate, though he dwelt at some length, in a conversation with a MUSICAL AMERICA man, upon the high degree of patriotism that he found prevailing in Germany. Mr. Kűzdő spent his vacation with Prof. Auer at Loschwitz, Germany.

"Opera houses and symphony societies are giving their usual performances in all large towns in Germany," said Mr. Kűzdő. "Early in September there were well attended operatic presentations in Berlin and the play houses were also active."

"Military and patriotic subjects naturally hold sway. For instance, Donizetti's 'Daughter of the Regiment' was among the operas revived. Recitals by renowned artists are to be given, and they will undoubtedly draw, if not large, at all events good-sized audiences. Minor stars and débutants must be satisfied to appear at the numerous benefit concerts arranged for the Red Cross Society or the orphans' and widows' fund or similar charity affairs."

"Music teachers are not entirely forsaken by their pupils, for financial conditions are normal and there is plenty of money in circulation."

When War Broke Out

"My entire vacation was spent in coaching with my master. I assisted him in preparing a good many of his pupils for their lessons. My two colleagues, Mme. Gamowetzki, from Russia, and Miss Knocker, from England, rendered similar services. At the outbreak of the war there was great confusion among the Auer pupils. A large majority intended to go to Russia to continue their studies. Of course, this was out of the question under the conditions, and Professor Auer advised his American pupils to return to the United States and continue their lessons with me until it should be safe for them to return to him. In fact he appointed me as the sole exponent of his system of teaching in America."

"The German Government treated Professor Auer with great consideration giving him opportunity to return to his home in Petrograd by the Scandinavian route as soon as passenger service was resumed. At no time was he kept a prisoner of war in spite of the fact that he is a Russian subject. If he desired to stay



The 1914 Summer Class of Leopold von Auer at Loschwitz, near Dresden, Germany. 1, Alexander Bloch; 2, Victor Kűzdő; 3, Cordelia Lee; 4, Helen De Witt Jacobs; 5, Mme. Gamowetzki; 6, Miss Knocker; 7, Eddy Brown; 8, Jascha Heifetz; 9, Professor von Auer; 10, Florence Hardeman; 11, Margery Berson; 12, Seidel; 13, Roderick White; 14, Francis Macmillen; 15, Isolde Menges.

at his Summer villa in Loschwitz, he could have done so in perfect safety. However, all his family and musical interests are in Russia; hence his anxiety to reach his home.

"In July we had our annual garden party arranged by Professor Auer for the entertainment of his pupils. It is an afternoon of frolic in the gardens of a beautifully situated hotel on the heights."

Eddy Brown, Soloist

"This jollification is always preceded by the recital of some renowned pupil of his. This time the American wizard of the bow, Eddy Brown, delighted us with a matchless performance of the Dvorak Concerto. He also played Cartier's 'La

Chasse,' Schumann's 'Vogel als Profet,' arranged by Auer, a Paganini Caprice and my Serenade and 'Witches' Dance,' for violin alone, which I composed for him. The closing number was Sarasate's 'Spanish Dance' for two violins, in which Isolde Menges, the English violinist, shared the honors. Miss Menges is a fascinating performer."

"If you want to hear a veritable boy phenomenon of the violin, listen to the twelve-year-old Jascha Heifetz. He is a finished artist, playing the entire violin literature with perfect technique, with large and beautiful tone and with the musicianship and repose of a well reasoned veteran. I am surprised that no American manager has 'discovered'

him. He has made frequent public appearances during the last two years and always with success."

"It puzzles me too why Eddy Brown, another violin wonder, has been overlooked by our managers. His playing is bound to create a sensation in America. But what astonishes me most of all is that nobody has been enterprising enough to negotiate with Professor Auer for an American Summer course of instruction, to take the place of the Loschwitz season. The war disturbance offers splendid occasion to interest him in the project. The artistic gains for the violinistic fraternity of America would be incalculable and the venture would surely prove a financial success."

Composers as Accompanists for Their Works in Church Series

The presentation of new cantatas, with their composers presiding at the organ, is a feature of the special midday musical services that are to be held this season at Saint Paul's Chapel, Trinity Parish. The programs, which have been prepared by Edmund Jaques, the organist of the church, and Dr. W. Montague Geer, the vicar, include the following works: C. B. Howland's "Christ Child," R. H. Woodman's "The Message of the Star," T. Tertius Noble's "Gloria Domini," J. S. Matthew's "Paschal Victor," "Message from the Cross" by Will C. MacFarlane, "Messiah Victorious" by William G. Hammond, and an "Easter Cantata" by H. Brooks Day.

Alda and La Forge in Charming Program at Newark, N. J.

NEWARK, N. J., Oct. 21.—Frances Alda, soprano, and Frank La Forge, pianist, were heard in recital in Krueger Auditorium yesterday evening under the auspices of the Eighth Avenue Day Nursery and Baby Shelter. Mr. La Forge played Liszt's "Nightingale,"

D'Albert's "Scherzo," his own "Romance," and Moszkowski's "Etincelles." It seems unfortunate that Mr. La Forge's distinct gift for accompanying prevents his being heard more often as a soloist. His performance of his numbers revealed a broad technic and a wonderful insight into the composer's ideas. Mme. Alda's contributions to the program consisted of groups of songs by Secchi, Purcell, and Dr. Arne, Grieg, Sinding, Moszkowski, Moniuszko, Massenet, Koechlin, Hüe, La Forge, Thayer and Woodman. The "Prayer" from "Tosca" and the "Un bel di" aria from "Madama Butterfly" were the culminating points of the interesting program. Mme. Alda's artistry and beautiful voice compelled great applause from the large audience and she was forced to add many additional numbers. S. W.

Philip Spooner Well Received in Ogontz Recital

OGONTZ, PA., Oct. 31.—Before the students of Ogontz School Philip Spooner, the tenor, gave a recital recently. In a program which contained songs by Cadman, Clay, Salter, Herzberg, Hildach, Massenet and Leoncavallo, as well as Alexander Russell's "In Fountain Court," this sung for the first time in public, and two arias, the "Let Her Believe" from Puccini's "Girl of the Golden West" and the "Donne è mobile" from "Rigoletto," Mr. Spooner won his hearers' favor. He was in splendid voice and was applauded to the echo. Harold Webster assisted him and made a good impression in a Chopin étude.

Alma Gluck and Zimbalist Unite Arts in East Orange Recital

EAST ORANGE, N. J., Oct. 21.—Alma Gluck, soprano, and Efrem Zimbalist, violinist, appeared in the East Orange High School yesterday evening. The program included numbers by Handel, Beethoven, Kreisler and Wieniawski, played with mastery by Mr. Zimbalist, and Miss Gluck's ingratiating delivery of the "Ernani involami" aria (Verdi) and songs by Schumann, Brahms,

Rimsky-Korsakoff, and two "Little Russia Folk Songs," arranged by Mr. Zimbalist. These little songs, by their naïve quaintness and the beauty of Miss Gluck's voice, aroused the audience to a tremendous point of enthusiasm. Miss Gluck also sang a group of folk songs including Hebrew, Italian, Spanish, French, Scotch, German and American airs. There were also two numbers in which the two artists combined: Massenet's "Elegie" and Braga's "Angel's Serenade," the artistic unity of their performance arousing a veritable riot of applause. An arrangement of "Way Down Upon the Suwanee River" for voice, to the accompaniment of Dvorak's "Humoreske" for violin, was given by the two artists in response to the insistent demand for more. The accompanists were, for Miss Gluck, Vladimir Shaievitch, and for Mr. Zimbalist, Sam Chotzinoff. The audience was large and discriminating. S. W.

Schubert Choir Reorganization for York, Pa.

YORK, PA., Oct. 31.—York music lovers are much interested in the announcement of the re-organization of the Schubert Choir, several years ago one of York's leading musical organizations. Plans are now being mapped out to resume rehearsals and it is probable that a concert will be given by the chorus during the early Winter. Alfred Heuter, choirmaster of Christ Lutheran Church, who was assistant to Dr. Henry Gordon Thunder, of Philadelphia, as conductor of the choir for several years, will conduct the singers. He will be assisted in the work by the choirmasters of several of the larger churches in the city. In the opening concert young men and women identified with city churches and others will take the solo parts, as well as furnish the instrumental music necessary. In the event the plans are materialized satisfactorily, Emma Bosshart, organist of St. Matthew's Lutheran Church, will again be the accompanist, which position she held for a number of years. G. A. Q.

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HAROLD HENRY REPEATS HIS NEW YORK SUCCESS

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and the Breadth of His Art

Harold Henry, the young Chicago pianist who made his first New York bow last season, bids fair to be heard here regularly henceforth if the interest and enthusiasm evinced at his second local recital, which took place in Aeolian Hall on Thursday afternoon of last week, may be accepted as a criterion. While he stands at present only on the threshold of a most promising career, his talents are of that genuine stamp which infallibly command popular sympathy and insure the recognition of connoisseurs; and the sure and steady trend of improvement in his art is most gratifying to contemplate. A large audience heard him last week and applauded him unstintingly throughout a program which, it must be confessed, was too long. New York is not slow to recognize such merits as Mr. Henry's.

His offerings proved the seriousness of Mr. Henry's artistic purpose and catholicity of taste, besides affording a broad scope for a disclosure of his capacities from many angles. They included Schumann's splendid Sonata, op. 22, a Brahms "Intermezzo," a Schubert "Impromptu," Chopin's F Minor Fantasia, César Franck's "Prelude, Chorale and Fugue," Debussy's "Les sons et les parfums," a "Tabatière à Musique" by Ignaz Friedman, Grieg's quaint "Kobold" and his adorable "Nocturne" and pieces by Lewis Isaacs, Dohnanyi and Liszt.

Mr. Henry has broadened and matured in his playing since last year. His performance of the Schumann Sonata and of the Franck work revealed him as an artist of sound judgment, imagination, and ample emotional resource in addition to a well-grounded technical equipment. The first had the requisite variety of fancy and the romantic inwardness; the second had dignity, nobility and a sure feeling for its architectural design and proportion. The contrast afforded a pleasant proof of Mr. Henry's versatility. And he entered readily into the lofty, contemplative spirit of Brahms's "Intermezzo" op. 116, No. 6—one of the noblest of Brahms's piano writings.

That he can be tenderly poetic, Mr. Henry showed in the Grieg "Nocturne."

The other Grieg number, "Kobold," while not equal to certain of the other "Lyric Pieces" is at all events characteristic and Mr. Henry brought out its grotesquerie delightfully. Friedman's music box piece is not as good as the more familiar one of Liadow but it was worth hearing. It was a pity that Liszt's "Vallée d'Obermann" from the "Années de Pèlerinage" came so late in the program, for the pianist's virile and impassioned performance of it was one of the most notable features of the afternoon. H. F. P.

TRENTON RED CROSS CONCERT

Four Artists Welcomed Warmly in Interesting Program

TRENTON, N. J., Oct. 22.—In aid of the American Red Cross a concert was given at Association Hall last evening in which appeared Kathryn Platt Gunn, violinist; Ruth Tolson Mershon, soprano; Dan Beddoe, tenor, and Alfred de Manby, basso cantante.

Miss Gunn won her hearers with her brilliant playing of Wieniawski's Second Polonaise, Friml's Lullaby, Kreisler's "Caprice Viennois," "Liebesfreud" and Kramer's "In Elizabethan Days." Her artistic conceptions of these pieces were much admired and extras were added. Mr. Beddoe sang the "Onaway, Awake" air from Coleridge-Taylor's "Hiawatha" and a group of songs by Burleigh, Cadman and Squire in his usual admirable manner. The Arditi "Il Bacio" gave Miss Mershon an opportunity to display her vocal facility; she also sang songs by Eugene Wyatt and Charles Gilbert Spross. Mr. De Manby's well sung offerings were songs by Lohr, Tate and Coates, the Prologue to "Pagliacci," and with Mr. Beddoe the duet from the third act of Puccini's "Bohème." Mr. and Mrs. Eugene Wyatt were the accompanists.

Congratulations From Connecticut

To the Editor of MUSICAL AMERICA:

I wish to congratulate you on the splendid Special Fall Issue of MUSICAL AMERICA.

I read with much interest the article written by John C. Freund, entitled "The Past, Present and Future of Music in America." I also read several other articles in the issue with deep interest. The Special Fall Issue of MUSICAL AMERICA is one of the best you have ever gotten out.

May this "Made in America" musical paper be issued as long as the world stands. Yours respectfully,

W. E. CASTELOW.

Meriden, Conn., Oct. 19.

FREMSTAD OPENS NEW LOS ANGELES AUDITORIUM

Appears in Behymer Philharmonic
Course—Raoul Laparra Soloist
with Lebegott Orchestra

LOS ANGELES, Oct. 28.—MUSICAL AMERICA is receiving many compliments from those who have seen its annual special number, dated October 17, and feel that this city has had handsome recognition at the hands of your journal.

The last week saw the opening of the musical season with three concerts of solid worth. Taking these in order, the first was that of the Lebegott Orchestra, which appeared at Temple Auditorium with Raoul Laparra as soloist. The orchestra had had only two rehearsals but acquitted itself well in a semi-classic program. Mr. Laparra conducted the overture to his opera, "La Habanera," which was given by the Boston Opera Company last season. He also played the Beethoven C Minor Concerto with the orchestra, and his performance marked him as one of the finest pianists to appear on the local stage in months. A small chorus also was on the program, singing the Kyrie from the Beethoven "Messe Solenne" and other numbers. The audience was of fair size.

Second of the opening concerts was that of the Saint-Saëns Quintet Club, composed of E. H. Clark, W. H. Clark, Jr., Carl Angellot, W. E. Strobbridge and Mrs. Menasco. They were assisted by Myrtle Ouliet, harp; C. H. Porter, bass; R. L. Genter, cornet, and Minne Hance, contralto. The program embodied several numbers seldom heard and was made up entirely of compositions by Saint-Saëns. A novelty was the septet for violins, viola, cello, cornet, bass and piano, which was the most effective number of the program. Mrs. Hance, one of the leading contraltos of the Southwest, was entirely effective in her arias from "Samson and Delilah."

Last and perhaps most pretentious of the three concerts was the recital by Olive Fremstad, opening the Behymer Philharmonic courses. There are three of these series of concerts, each having six events. This recital practically dedicated the new Trinity Auditorium as a concert hall, being the first artistic event there of any pretensions. It is a beautiful auditorium, tastefully decorated and with all the features of modern construction.

Mme. Fremstad offered a program entirely of lieder and songs, including nothing of her operatic repertoire. As she is essentially a dramatic singer, this was considerable of a disappointment to

her audience, which knew her locally from her appearance here in "Parsifal" nine years ago. The luscious tones of the singer were highly pleasing; less so her enunciation. Nearly all of the capacity of the house was used and Mr. Behymer feels that his opening event promises well for the rest of the season. W. F. G.

ROTHWELL-WOLFF RECITAL

Conductor Appears as Wife's Accompanist in Chicago Appearance

CHICAGO, Oct. 26.—Though unaware that the St. Paul Symphony Orchestra would be disbanded this season, Walter Henry Rothwell and his wife, Elizabeth Rothwell-Wolff, the dramatic soprano, returned to America early in the Fall to begin a concert season before the symphony concerts were scheduled to begin in St. Paul. Last Sunday afternoon at the Fine Arts Theater they made their first Chicago appearance in recital.

Mr. Rothwell is the first American symphony conductor to emulate the practice of Arthur Nikisch and Felix Weingartner, both known as excellent accompanists.

Elizabeth Rothwell-Wolff, dramatic soprano, has an attractive personality, and her operatic experience is disclosed in the manner in which she handles her vocal resources. She sang a number of very interesting songs by Schubert, Brahms, d'Albert, Thuille and Goldmark, and displayed a voice of good power, clarity and high range.

Edna Gunnar Peterson, pianist, and Ridgely Hudson, tenor, assisted. Miss Peterson has gained much in tonal power since last heard here. Mr. Hudson has a tenor voice of light quality well schooled. M. R.

LEO SLEZAK THE GREAT DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

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"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

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MINNEAPOLIS SINGER RETURNS

Beatrice Gjertsen to Give Concert in Her Native City

MINNEAPOLIS, Oct. 26.—A dramatic soprano who is soon to give a concert in this, her home city, is Beatrice Gjertsen, who, although racially a Norwegian, was born in Minneapolis and acquired



Beatrice Gjertsen, Dramatic Soprano

much of her musical education as well as all of her general education in this city. For several years past she has been prima donna soprano at the Ducal Opera House in Weimar, where she created a number of rôles.

Although her foreign triumphs have been many, Miss Gjertsen has not failed to remember the land of her nativity and has decided to devote a year or two to concert work in the United States. Her first concert will take place here on November 15.

Array of Artists in Concert of Knights of Columbus

Under the auspices of San Salvador Council of the Knights of Columbus, a concert was held in the Central Opera

House, New York, on Friday evening last. The assisting artists were Mrs. May Dearborn Schwab and Nina Baechtold, sopranos; Mme. Marie Morrissey, contralto; Robert Gottschalk, tenor; Harvey Hindermeyer, tenor; Nicholas Sebastian Murphy, tenor; William F. Hooley, basso; Claire Elliott, cellist; Christiaan Kriens, violinist, and Joseph Donnelly, accompanist. With this array of musicians there appeared also a large orchestra.

Mme. Morrissey was heard in Bizet's "Agnus Dei," with cello obbligato by Miss Elliott, and in Charles Gilbert Spross's "Yesterday and To-day." Her superb voice and excellent artistry compelled a recall. Mr. Kriens played a group of short violin numbers by Beethoven, Kriens and Kreisler, and later in the program was heard in the Wieniawski "Faust Fantasie." His work was much appreciated. Mr. Gottschalk sang Tosti's "Pour un Baiser" and Marshall's "I hear you calling me" with beautiful tone. He was enthusiastically recalled and added "Mother Machree." Mr. Gottschalk showed considerable growth in artistic stature.

GALA DAYTON OPENING

Throng Hears Schumann-Heink—Success for Nielsen and Ganz

DAYTON, O., Oct. 24.—The fifth symphony season, under the direction of A. F. Thiele, was opened brilliantly on October 16 by Mme. Ernestine Schumann-Heink, who crowded Memorial Hall almost to capacity, and this despite the prevalent hard times. The noted contralto was in magnificent voice, and she was accorded a most hearty reception. Her visit brought several hundred people from the surrounding towns. Her program was well selected and beautifully performed, her singing of the "Dawn in the Desert" by Gertrude Ross being wonderfully effective. Many encores were exacted.

Mme. Schumann-Heink was assisted by Edward McNamara, her protégé. Mr. McNamara displayed a remarkable baritone voice and sang exceedingly well. He was especially happy in the light numbers, such as "The Old Plaid Shawl" by Haynes and "The Red, Red Rose" by Hastings. Mrs. Katherine Hoffman accompanied in her usual artistic style. The season was opened with a brief address by Prof. William Werthner of the Steele High School.

Alice Nielsen, soprano, and Rudolph Ganz, pianist, gave a highly artistic recital at Memorial Hall on Monday evening, under the auspices of the ladies of Christ Episcopal Church, and met with much success. Mr. Ganz was decidedly impressive, and aroused much enthusiasm by his wonderful playing. Miss Nielsen was also accorded a gratifying reception. "SCHERZO."

This story is told in some reminiscences of Gilbert, Sullivan and D'Oyly Carte, by F. Cellier and C. Bridgeman (Pitman). Sullivan, it appears, was as strict about the correct rendering of his music as Gilbert was in regard to the proper speaking of his lines. There were occasions when a singer would, with full assurance of his own perfection, give forth some song hardly recognizable by the composer, whereupon Sullivan would humorously commend the singer on his capital tune and then he would add: "And now, my friend, might I trouble you to try mine?" There was another occasion when a tenor, as tenors are wont to do, lingered unconsciously on a high note. Sullivan interrupted him with the remark: "Yes, that's a fine note—a very fine note—but please do not mistake your voice for my composition."

The Russian Bayan Quartet, consisting of Nina Dimitrieff, soprano; Constance Purdy, contralto; George Harris, Jr., tenor, and M. Olshansky, bass, will make its first New York appearance at Columbia University on the evening of December 10.

CHRISTIAAN KRIENS ADVOCATE OF "STUDY AT HOME" GOSPEL



Christiaan Kriens, Composer-Violinist, and Caroline Powers, Who Will Be Widely Heard in Concert

CHRISTIAAN KRIENS, the Dutch composer-violinist and conductor, who has begun his season's activities, announces, aside from his teaching which will continue as before, the commencing of rehearsals of the Kriens Symphony Club, an orchestra of 100 pieces which meets under his direction for the study of ensemble music. He further announces that Caroline Powers, violinist, who made her début last season with the Symphony Club, will be heard with orchestra again this season and will also play in concert and recital in many engagements.

Since his arrival in America as concertmaster and conductor of the New Orleans Opera some years ago, Mr. Kriens has been an ardent advocate of study in America. In speaking of American music study, Mr. Kriens says:

"I came to America merely to fill an engagement and with the idea firmly fixed in my mind that the American student in order to amount to anything should study abroad. I thought that perhaps the first lessons might be taken here, but that it was imperative to finish one's work in Europe."

"Through various causes I came to New York and immediately decided that my ideas were erroneous and so stayed here. After I had opened my studio I found I had to combat the very ideas of study which I had formerly held. As a result I became anxious to demonstrate that successful artists could be produced here and the result is, among others, Caroline Powers."

"In my work I soon discovered that the great lack was an organization where students of the violin could get ensemble practice and also that orchestral débuts were not to be had for young artists. To fill this double need I therefore organized the Symphony Club. The result was that we gave a concert last year in Aeolian Hall, at which Miss Powers played the Beethoven concerto with orchestra, and received wide commendation, both for the orchestral and solo work."

"Since this Miss Powers has been offered concert and recital work both in

New York and in other cities and will also have an appearance with orchestra in this city. This, I think, demonstrates that, with the right kind of work American pupils may be kept at home until their studies are finished. The reasons why we go abroad are not that we can get better teaching there, but that it is a habit. Mr. Freund, in his speeches and articles during the past year pointed out all of these things which I am trying successfully to prove in practical work."

Gertrude Rennyson, the soprano, and Charles Heinroth, organist, attracted a cordial audience to their recital, on October 20, in Commencement Hall of West Virginia University. Each artist was recalled repeatedly.

King Albert of Belgium is said to be an excellent violinist.

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AMERICAN SINGER HELPS INAUGURATE LONDON SEASON

Felice Lyne Plays Conspicuous Part in Albert Hall Ballad Concert—Edward German's New Welsh Rhapsody Arouses Enthusiasm—Why Dr. Richter Renounced His English Decorations

LONDON, Oct. 9.—The London concert season received an auspicious "send-off" with the two ballad programs of Saturday last and the Albert Hall Concert on Sunday. It may and it may not have been the tension of public feeling that drew in all three cases an exceptionally large audience. At any rate, the note of patriotism that was struck in so many of the program items found an enthusiastic response.

Felice Lyne was undoubtedly the star performer at the Boosey Ballad at Albert Hall and was deservedly acclaimed after her first contribution, the "Una voce poco fa" from "The Barber of Seville." Her naturally brilliant coloratura was used to splendid effect in the *fiorturi* passages. To Miss Lyne fell the distinction,

enviable or otherwise, of inaugurating the encore craze—the bane of all English ballad concerts—which she did with a dainty new song, "A Dream Fancy," dedicated to herself by the composer, Charles Marshall. This with her second item, "Wings of Morning," by Hadyn Wood, also a novelty, and the inevitable encore completed her share in the concert.

Among other commendable numbers were John Coates's expressive singing of A. Herbert Brewer's charming "Ninetta" and W. H. Squire's violoncello solos, "Eglantine," by Hamish MacCunn, and Gossec-Squire's "Tambourin." There was much of artistic value in the remaining numbers, though in many cases the purely artistic side was overshadowed by the patriotic intent of the singers. So far in England, no less than in the other lands where the sword has been drawn, there has been born nothing really worthy of the greatness of the occasion, and we have no choice but to submit to a mass of cheap and highly colored material which the "emergency" composers are turning out to order.

Stirring Rhapsody by Edward German

Even more satisfactory, from a box-office point of view, was the Sunday concert at Albert Hall, where the New Symphony Orchestra, under Landon Ronald, with Mme. Kirkby Lunn and Katharine Goodson as soloists, delighted a vast audience with a truly ideal program. To this result no small part was contributed by the English composer, Edward German, whose Welsh Rhapsody, a stirring and picturesque composition, aroused great enthusiasm. The composer has with reason been regarded as the musical descendant of Sullivan, whose unfinished score of "The Emerald Isle"—his last work—German completed with such remarkable skill.

The new Rhapsody is a breezy piece of work, which has been described as a 'miniature symphony' since it contains four contrasted and developed movements, each founded on some characteristic Welsh melody, though the whole is played without break. The composer's skill in orchestration is unmistakably revealed. The *finale* is a masterly arrangement of themes leading to a powerful climax, in which the famous Welsh marching-song, "Men of Harlech," is introduced with splendid effect. Landon Ronald made the most of this striking work.

Mme. Kirkby Lunn was in excellent voice. Her singing of the familiar "Samson" aria "Mon coeur s'ouvre à ta voix" was faultless. Later she contributed two songs by Percy Pitt, Covent Garden's musical director, who himself accompanied, and in these also the contralto scored a genuine success.

The marked individuality of Katharine Goodson's work was more than ever emphasized, especially in the lovely Grieg Concerto. In two Chopin pieces she aroused her hearers to great enthusiasm.

The Russian Concert given at Queen's Hall on October 7 by Prince Tschagadeff, the Russian musician, with his balalaika orchestra, in aid of the Red Cross funds proved a great artistic as well as financial success—a result to which the presence of Queen Alexandra contributed in no small way. The effects produced by these quaint instruments were decidedly novel and pleasing, especially with the series of cleverly arranged Russian folk-songs, which included the famous Volga boat-song. Mme. Kirkby Lunn sang songs by Mallinson, Pitt and Goring Thomas; John McCormack was heard to splendid effect in the *Rodolfo* aria from "La Bohème," and several other artists also assisted.

Echoes of the War

Much curiosity has been aroused concerning the case of Herr Balling, the conductor of the Hallé Orchestra of Manchester, who is a Bavarian by birth, and who at the outbreak of war was on the Continent. As an "enemy subject" his appointment is *ipso facto* legally void, though thus far no steps have been taken to secure a successor for the coming season.

M. Chaliapine, who was erroneously stated to be with the Russian army, was in London until some three weeks ago. At the outbreak of war he made his way to England, being unable to proceed home by way of the continent. Failing to obtain a berth on a passenger steamer to Russia, he is said to have bribed the skipper of a coal "tramp" to take him to Russia by way of the North Sea. Unless the ship was blown up by German mines it is safe to conclude that he has long since donned the uniform of the Czar.

M. Thibaud, the French violinist, who was not permitted by the French War Department to appear before a London audience last Saturday, has written from the Paris garrison that he has good ground to hope that the military authorities will not refuse him permission to make the journey to London next month so that he may play at the first concert of the Philharmonic Society.

Of Dr. Richter's renouncement of his English decorations and honors much vitriolic comment has been forthcoming, and it is only natural that the land which enabled Dr. Richter to amass sufficient wealth to enable him to retire in comparative affluence to his native land, should keenly resent the action. A report is now being circulated, however, to the effect that Herr Richter was not wholly responsible for this course, but that, being in receipt of a Hungarian pension, he risked being deprived of it and of being denounced as an Anglophile did he not make some public demonstration of his sympathies.

A writer in a morning contemporary reports that Paderewski, "the most patriotic of Poles," has gone into ecstasies over the news that his country is at last to regain its national freedom, and expresses the hope that this will inspire him to write a symphony symbolizing the event.

Mme. Augette Forêt, the American costume artist, owing to recent developments, has been persuaded to defer her return to America for which she had already booked her passage, in order to take part with M. Gustave Ferrari, the associate of Yvette Guilbert, in a series of old French and war songs. She will also sing a number of Belgian folk-songs. Mme. Forêt hopes to sail for America early next month.

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KUNWALD ORCHESTRA HAS GALA OPENING

Beethoven "Eroica" Feature of
Cincinnati Program—Praise
for Tirindelli

CINCINNATI, O., Nov. 2.—The nineteenth season of Cincinnati Symphony concerts was brilliantly launched Friday afternoon and Saturday evening, October 30 and 31, with an admirably balanced program under Dr. Ernst Kunwald and extremely well presented by the orchestra. The various choirs showed up exceptionally well and the entire orchestra responded in a most creditable manner.

Dr. Kunwald selected the "Eroica" of Beethoven to open the season, and in it the orchestra appeared to respond to his demands better than in any previous Beethoven composition, while the conductor's interpretation was one conceived in the true Beethoven spirit. The audience recalled the conductor again and again and finally brought the orchestra to its feet. The novelty was the "Old Norwegian Romance, With Variations," of Grieg, and Dr. Kunwald made it a most acceptable number. The work was most cordially received. The Prelude and "Liebestod" from "Tristan und Isolde" closed the program. In the latter the conductor struck the true note of tumultuous passion and tragic despair.

The next most important musical affair of the week was the first orchestral concert of the season by the forces of the Conservatory of Music, under the direction of Pier Adolf Tirindelli. His band of young musicians presented with splendid results Tchaikowsky's Fifth Symphony in its entirety, a notable achievement for any student body. Other numbers presented were works of Smetana, Puccini, Wagner, and Weber. The soloists were Margaret Stegmiller, voice, and Hardin Bristow, piano.

An interesting program was given at the College of Music last Tuesday evening when Walter Gilewicz gave a piano recital. A. K. H.

Club Series Finely Opened by Gerville-Réache and Gogorza

BRIDGEPORT, CONN., Nov. 2.—Mme. Gerville-Réache, contralto, and Emilio de Gogorza, baritone, were the soloists at the opening concert of the Wednesday Afternoon Musical Club, on October 28. These prominent artists aroused a capacity audience to a high pitch of enthusiasm and were forced to respond repeatedly to an almost insatiable demand for encores. Maurice Eisner and Josef Pasternack were capable accompanists. W. E. C.

Edith Baxter Harper in Club Concerts

Edith Baxter Harper, soprano, was the soloist at the last meeting of the Congregational Clubs, at the Hotel Borsert, Brooklyn. Mrs. Harper sang an aria from "Madama Butterfly" and songs by Henschel, Russell and Bizet. She was heard to excellent advantage in the aria, which is especially suited to her voice, and the songs were sung with good enunciation and style.

With Kathryn Platt Gunn, violinist, Mrs. Harper sang a program before the Knickerbocker Field Club, on Wednesday evening, October 28. Her songs and

arias were rendered with an artistic finish and beauty of voice, which won for the singer many recalls. Miss Gunn, in the "Zigeunerweisen" and short numbers by Pilzer and Friml, demonstrated the possession of a fine technic and style. She, too, was recalled and encoered.

GITTELSON MAKES SUCCESSFUL DÉBUT

Violinist Scores Emphatically as
Soloist with Philadelphia
Orchestra

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Nov. 2, 1914.

THE first appearance of Frank Gittel-son, the young Philadelphia violinist, since his return from Europe, and the playing of Bruckner's Fourth Symphony were the interesting features of the Philadelphia Orchestra's third pair of concerts at the Academy of Music Friday afternoon and Saturday evening.

Of especial moment was the local début of Mr. Gittel-son, whose remarkable talent was recognized here when he was a mere child, and who, after studying for several years with local teachers, went to Europe, where he became first the pupil of Leopold Auer and then of Carl Flesch, finally making his début in Berlin in 1913, with the Blüthner Orchestra, directed by Ossip Gabrilowitsch. His success on that occasion was followed by a series of triumphs in many of the principal European centers. The praise that had preceded the young artist in preparation for his home-coming might have been a handicap, but, as it happens, it was not. For once, at least, all expectations were realized.

Gittel-son is thoroughly the master of his instrument, and back of a technic which seems to be all encompassing are the purity and sweetness of tone that mark the true poet of the violin. For his first appearance here Gittel-son chose the Lalo Concerto in F, not the best choice imaginable, perhaps, if he wished to show the full scope of his talent, but it enabled him to demonstrate in a convincing manner that he is already deserving of a place among the foremost violinists.

The *andantino* of the Lalo Concerto was played by Mr. Gittel-son with the utmost delicacy and potency of appeal. More beautiful legato playing is seldom heard. In the more florid measures of the *finale* there was a demonstration of complete technical efficiency, the close bringing the young violinist a genuine ovation at both the Friday afternoon and Saturday evening concerts.

The Bruckner's "Romantic" Symphony was interpreted with complete understanding and sympathy by Mr. Stokowski and played with unfaltering effectiveness by the orchestra.

The first appearance of Olga Samaroff (Mrs. Leopold Stokowski) as piano soloist with the local orchestra, under the direction of her husband, which was scheduled for this week's concerts, has been postponed until November 20-21, in consequence of a severe case of influenza with which Mrs. Stokowski has been attacked. Efrem Zimbalist, the violinist, takes her place, and the pianist will fill his advertised dates, on the 20th and 21st. ARTHUR L. TUBBS.

SCHUMANN-HEINK'S COLUMBUS WELCOME

Contralto Opens Lacy Series—
Fanning-Torpadie Recital
and Choir Visit

COLUMBUS, O., Oct. 26.—Ernestine Schumann-Heink gave her sixth song recital here on Friday evening, October 30. An extremely large audience gave her a most enthusiastic greeting. Her program of Mozart, Mendelssohn, Meyerbeer, Schubert, Wolf, and English songs, was sung superbly. Edward McNamara, baritone, displayed a voice of warmth and considerable power. Both singers were obliged to add extra numbers. Mrs. Katharine Hoffman, Mme. Schumann-Heink's accompanist, was a delight. This recital was the first in the Quality Concert Series of Kate M. Lacy.

The Fanning-Torpadie concerts, Wednesday and Thursday evening, the 21st and 22nd, drew a large audience to Knights of Columbus Hall. Cecil Fanning has long been known here as a singer and poet, but these concerts presented him as an actor, playwright and, incidentally, a most graceful dancer. Greta Torpadie proved to be a charming singer and winsome actress in the playlet, "Irish Love." H. B. Turpin's accompaniments were altogether delightful.

The Paulist Choristers, of Chicago, were heard in Memorial Hall on Thursday evening, October 29, by an audience of over 2,000. Rev. William J. Finn conducted the choristers ably. The soloists were Thomas McGranahan, Frank M. Dunford, Masters Jack LeFebvre, Benjamin Hartnett and Robert McArdle. The program was altogether unique and thoroughly admirable. Father Finn accompanied two of the numbers on the great organ, and Paul Schoessling, with cello solo and obbligato, added variety, while Mary Anderson contributed good accompaniments to those of the numbers not sung *a capella*.

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Her program was varied, beginning with an eighteenth century group of numbers by di Capua, Righini and Mon-signy, and following this up with Schubert's "Du bist die Ruh" and "Auf dem Wasser zu singen," Schumann's "Meine Rose," and songs by Loewe, Hermann and Strauss. French numbers by Four-drain, Vuillermoz and Goring Thomas, and English and American ones by Diack, Coleridge-Taylor, Ward-Stephens, Sidney Homer and others completed the list.

Miss Hinkle's interpretations are always marked by taste, charm and intelligence if not by great force of emotional conviction. She did her eighteenth century Italian songs with fine sustained breadth of style and elegance of phrasing. In the German group Schumann's wonderfully beautiful, though almost unknown, "Meine Rose," and Hans Hermann's "Wiegenlied" were outstanding features, while Vuillermoz's two interesting "Chansons Populaires" and Goring Thomas's "Le Baisée" were the most enjoyable in the French group. The English numbers were admirably handled. Several encores were demanded during the concert and Miss Hinkle was deluged with flowers. Her accompaniments were well played by Charles Albert Baker.

M. Elfert Florio to Present Opera Performances by Students

A plan whereby American students of opera may receive proper routine and coaching here has been proposed by M. Elfert Florio, the New York teacher. Basing his undertaking upon the generally accepted contention that American vocal students are not usually given operatic engagements unless they have already been heard in opera abroad, Mr. Florio proposes, with the assistance of Ernst Knoch, Wagnerian conductor of the Century Opera, to open classes in grand opera, to rehearse the same in some hall and after attaining the desired results with his singers to present the opera in one of the large theaters here.

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Louisville Hearers Pay Tribute to Singer's Marked Artistic Advance

LOUISVILLE, KY., Oct. 31.—After a year of unusual artistic progress Myrna Sharlow, of the Boston Opera Company, appeared last Thursday evening at the Woman's Club in this, her home city. A capacity audience greeted the young singer, and bestowed upon her not only most responsive applause, but an abundance of flowers. It was, indeed, an evening of triumph for Miss Sharlow, and she showed a marked artistic advance since her last appearance here.

Miss Sharlow's program embraced five operatic numbers, "Batti, Batti" from "Don Giovanni," the "Bird Song" from "Pagliacci," the "Prayer" from "Tosca," and two arias, in costume, from "La Bohème." These were the "Mi chiamano Mimi" and the "Addio," in both of which she showed her hearers why her success had been so decided as an emergency substitute for Melba as Mimi in Boston.

The balance of the program was made up of folk songs and modern songs. The group of American songs included Frank Bibb's "Rondel of Spring," Walter Kramer's "Allah," Frank La Forge's "To a Messenger" and "The Year's at the Spring."

Mrs. Newton G. Crawford, at the piano, entered into the spirit of the composers and their interpreter with her accustomed artistry.

H. P.

George Dostal Sings at New Jersey Club

George Dostal, tenor, appeared in recital at the Gardens Club, Forest Hills, N. J., on October 23. His program included one part entirely in English, on which the songs of a number of representative American composers appear, and a section devoted to Mascagni, Leoncavallo, Donizetti and Ricci. Mr. Dostal exhibited a voice of fine quality and good training and was most successful in his interpretations. His delivery of the operatic excerpts was marked by dramatic power, while his English songs possessed the virtue of clear enunciation.

Francis Macmillen Proves His Artistry in Grand Rapids Recital

GRAND RAPIDS, MICH., Oct. 29.—Francis Macmillen, the violinist, demonstrated to his audience at Powers Theater last evening that he is a notable artist. He has warmth and brilliancy and these qualities were maintained throughout his playing. Macmillen displayed a delightful abandon that is most

alluring and helps to conceal the purely technical side of violin playing. Marie Edwards was the accompanist.

Leo Sowerby, the young composer-pianist of Chicago, gave the first of a series of four talks and musical illustrations last evening on ultra-modern music.

Kellerman and Sara Gurowitsch Prove Their Artistry in Omaha

OMAHA, Oct. 22.—The second of the Redpath series of popular priced concerts served to reintroduce to Omaha the baritone, Marcus A. Kellerman, who gave interesting interpretations of songs ranging from the "Mammy's Song," by Harriet Ware, to the "Toreador Song" from "Carmen." Mr. Kellerman's remarkably fine voice carried perfectly to every corner of the huge auditorium. Sara Gurowitsch, cellist, played two groups of pieces with thorough artistry and amazing technic, while Nicolai Schner performed with splendid results the hazardous feat of playing the accompaniments from memory, his music having gone astray.

E. L. W.



N. VAL. PEAVEY

PIANIST

Mr. Peavey was in good form, and his playing of selections from Bach, Beethoven and Debussy delighted the audience. His masterpiece, however, was the Liszt "Hungarian Rhapsody No. 12," which he played con amore, sweeping the keyboard with master hand, and eliciting an enthusiastic recall from the audience.—*Brooklyn Daily Eagle*.

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MUSICAL AMERICA'S OPEN FORUM

American Music in Russia

To the Editor of MUSICAL AMERICA:

In your issue of October 17 you give prominent mention of musical recognition received by Henry F. Gilbert in Russia. In fact, you go farther than that by emphasizing his success as the first achieved in that country by an American. I would not be doing my duty toward the nation-wide propaganda being made for American music if I omitted to call your attention to the error of the writer's statement. In 1908 Wasily Safonoff brought out Henry Hadley's Tonic Poem, "Salome," with enormous success in St. Petersburg, and Mr. Hadley conducted the same piece in Warsaw with the Philharmonic, where he achieved not only a personal success, but where his music was received with great favor by both press and public. His success on the Continent has also been marked, for in 1909 his one-act opera, "Sapie," was produced in Mainz and Berlin and was accorded an enthusiastic reception in both cities. His numerous appearances with the London Symphony Orchestra as composer-conductor have firmly established his position in England.

In conclusion I wish to add that I believe that all good American music should receive every encouragement from all loyal and patriotic Americans. As soon as we acclaim our own productions the world at large will not be slow to give our composers frequent hearings, and so the creative genius of this country will be developed to the highest degree of efficiency and international recognition will reward the efforts of the pioneer.

With the hope that you will give this letter early attention and also will accept every good wish for the future of MUSICAL AMERICA, I am,

Cordially yours,

AMY F. REGENSBURG.

Chicago, Ill., Oct. 26, 1914.

Replies to "Mephisto"

To the Editor of MUSICAL AMERICA:

Believing that "Mephisto" desires at all times to be just and neutral in all opinions and statements, I wish to call his attention to his criticism of Princess Mary's appeal for a fund to send Christmas gifts to all the sailors afloat and the soldiers at the front. "Mephisto" particularly criticizes Princess Mary's suggestion to "send fancy candies to the East Indian fighters." "Mephisto" then suggests "to send them a few blankets, as they will be frozen to death before long, unless they are properly clothed to withstand the Winter, to which they are not accustomed."

If "Mephisto" will consider the fact that the Hindus and the majority of East Indians are not meat eating people and that sweets enter largely into their diet, being considered a highly prized food, he might not be so quick to criticize this appeal, but look upon it as quite as much of a kindness as to send

cigars, pipes and tobacco to the Western troops, to whom tobacco is not a food.

India, contrary to what most people think, is not one long, hot Summer day from Ceylon, on the south, to Kashmir and the northwest frontier provinces in the north. One finds in traveling in India that it is not one vast tropical country, but that the mountain districts are cold, with severe Winters. The Goorkha soldiers are from the mountains and the Sikh soldiers are from the Punjab, in the northern part of the country, where, though the Summers are very hot, the Winters are cold.

Indian troops, whether from the south or north, are stationed wherever most needed, and, as you may know, the need in late years has been almost entirely in the border countries, where the Winters are very severe, no doubt quite as severe as the troops will encounter in Europe.

That the Indian troops are good fighters, contented, and have a great affection for their officers rather proves, does it not, that they have been supplied with blankets when the weather demands it?

MUSICAL AMERICA gives me great pleasure every week, whether I am at home or far away, and "Mephisto's Musings" are always of great interest to me.

With "burra salaams" to "Mephisto" and congratulations to John C. Freund, editor of MUSICAL AMERICA, for his great and good work, I am,

Sincerely,

ELIZABETH WINTHROP EDGAR.

New York, Oct. 24, 1914.

Need One Be a Singer or Player to Be a Teacher?

To the Editor of MUSICAL AMERICA:

Some of your correspondents seem to be under the queer impression that one must be a singer or player to be a teacher. A teacher is born. Unless you have the gift you cannot acquire the ability. In my many years of experience I have found the best teachers did not sing or play for their pupils, but they succeeded in making their pupils do both. I have always found that the singing teacher who sings, and the piano teacher who plays with a pupil is indulging himself. I have heard teachers whose names are famous through much advertising give "illustrations" that were absolutely criminal—sometimes a half-tone off pitch, and painfully forced. One, in particular, is one of the most enthusiastic believers in "a law against fakes," etc., and probably would be appointed president of the Board of Examiners.

What becomes of the teacher who calls this imitation teaching right, if, through some cause, he can no longer use his voice or his fingers? Naturally, he should give way to the teacher who makes a singer use his brains. But does he? Real teachers are not crying aloud for protection. Leave that to the fakes. Real teachers are too busy teaching.

Yours truly,

(Mrs.) F. MYRTILLA MURPHY.

Carnegie Hall,
New York, November 1, 1914.

Hotel Adlon of Berlin Corrects a Misapprehension

To the Editor of MUSICAL AMERICA:

My attention has been directed to the publication in your valued journal (edition of September 5, 1914) regarding the Hotel Adlon, wherein the statement is made that our staff has been ordered to speak no more English, regardless of the many Americans who are honoring us with their patronage.

I am convinced that the spirit of fair play will allow me space in your esteemed paper to refute this error and

to set at rest the rumors regarding the condition of Americans in Berlin, or, for that matter, the English who are still here.

Both are as safe as they would be in hotels in their own country, and I make bold to say that our hotel is making a special effort to give attentive consideration to those residents of the U. S. A. who, for one reason or another, are unable to return to their own land.

The members of the staff of the Adlon, almost without exception, speak English as well as German, and I am glad to say that we have had no complaint on the score of inability on the part of our servants to understand our American guests, who, if I can believe their unsolicited assurances, feel as comfortable here as they would in peaceful times.

I am certain that you will be glad to learn the truth of the conditions, as I am sure that you would not willingly permit a false impression to gain currency.

We value our American friends too highly to permit a mistaken report to be circulated.

I am, sir, with assurance of my esteem and with many thanks in advance for any kind steps which you will take in this matter.

Very respectfully yours,

HOTEL ADLON,

Eigentümer Lorenz Adlon, Die Direction Kretschmar.
Berlin, W., Sept. 29, 1914.

The English Title of "Mus. Doc."

To the Editor of MUSICAL AMERICA:

I notice in your issue of October 10 a reference to a gentleman having been "honored with the title of Musical Doctor by the College of Church Musicians of London, being the seventh American to receive this degree from one of the oldest institutions in England."

There must be some mistake. There is no such institution here as the above named. There is a Guild for Church Musicians founded about twenty years ago. It cannot, however, grant degrees in this country as this is a privilege confined to the Universities and to the Royal College of Music. The last named has never exercised the privilege.

I fear those seven American musicians are the victims of a fraud, the nature of which I should be glad to hear if they would kindly write to me.

Yours faithfully,

J. PERCY BAKER,

Editor, Musical News.

London, October 21, 1914.

Omaha Manager Decries Spread of "Bargain Counter" Concerts

To the Editor of MUSICAL AMERICA:

In your esteemed paper of October 17, I find an article by Mr. F. W. Haensel on the "Danger in Certain Eight Cent Concert Courses," which I think calls for congratulation.

When I began work in my field, six years ago, it was amidst the greatest odds and against the advice of all my friends, but with much joy I can say I have since presented the most able artists touring each season and by great diligence have paid for eight or nine such attractions annually.

The most noticeable lack in my community has been in what seemed utter indifference to the advantage of cheap seats, so I have not felt that it was financial lack that was holding back those of limited means, but a shortage in deep and honest love for the art. The members of the human family are pretty well able to find a way to get what they really want.

In view of this an eight cent concert course, such as the one under discussion, could not pose in the light of philanthropy for it carries the name of but

one artist who could give a strong enough lesson to the untrained mind to make a lasting impression, and in my estimation it is the establishing of an ideal that really uplifts and educates. In fact, life doesn't materialize much without it, whether it is art or business.

Very respectfully,

EVELYN HOPPER.

Omaha, Neb., Oct. 20, 1914.

Prized by All Montreal Professionals

To the Editor of MUSICAL AMERICA:

My most sincere congratulations for your Special Fall Issue. It is a magnificent achievement for musical journalism and the art of music in the United States and Canada.

MUSICAL AMERICA is surely the best and the most popular musical paper on the Continent. MUSICAL AMERICA is prized by all our professionals.

Please accept my thanks for the generous space given to Montreal's attractions.

Cordially yours,

LOUIS H. BOURDON.

Montreal, Canada, October 24, 1914.

PITTSBURGH ORCHESTRA UNDER NEW CONDUCTOR

Dr. Little and His Forty Musicians Give Creditable Performance—Quartet of Soloists

PITTSBURGH, Nov. 2.—The Pittsburgh Festival Orchestra made its first appearance Friday evening under its new conductor, Dr. A. R. Little. "Hallowe'en" was celebrated on the same evening—a big event in the streets and homes of Pittsburgh. Regardless of the counter-attraction, however, the house was practically sold out.

Dr. Little and his forty men gave a creditable performance. It would not be fair to enter into any extended criticism of a first-night performance. Suffice it to say that the orchestra made a good impression, the brass and woodwind sections particularly proving that the organization has good material. Wagner's "Flying Dutchman" Overture, Dvorak's "New World Symphony," Delibes's "Dance of Automats" from "Coppélia" and other works were played.

The program also introduced a quartet composed of Vera Kaighn, soprano; Mrs. Alma Barker Sulzner, contralto; W. A. Rhodes, tenor, and Boyle Bugher, bass. They sang the "Rigoletto" quartet and the audience liked it so much that the "Lucia" Sextet was offered as an encore. The soprano, tenor and bass later sang the Trio from "Faust" and had to repeat it.

E. C. S.

Stojowski Public Piano Lessons

Sigismond Stojowski, the celebrated Polish pianist and composer now in America, will inaugurate at the von Ende School of Music a series of weekly class recitals to which piano teachers, artist students and young concert pianists will be admitted for a public criticism. The class will consist of two sections, one to consist of players, the other of the listening class. This latter is intended for the busy teacher, who has no time for practice, or students whose advancement does not admit of their entrance to the playing class. Mr. Stojowski gives personal illustration on the various works performed and any student may bring a piece of his own selection.

Frances Alda, of the Metropolitan Opera Company, sang and Frank L. Seeley played organ numbers at a peace meeting held in the United Methodist Episcopal Church of New York on October 25.

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ALEXANDER BLOCH ONCE MORE PROVES HIS WORTH

Violinist Gives His Second New York Recital and Meets Demands of an Exacting Program

Appearing in recital in New York for the second time since his return from European study last year, Alexander Bloch, a young American, whose instruction has been carried on under the fa-



Alexander Bloch, Young American Violinist, Who Gave a Successful New York Recital Last Week

mous Leopold von Auer, delighted a good sized audience at Aeolian Hall on Wednesday evening, October 29.

Mr. Bloch is the serious musician in everything he plays. He had arranged a worthy program and he executed it in a manner which entitles him to much praise. Blanche Bloch, pianist, a cousin of the violinist, pupil of Arthur Schnabel, was his assistant, and together they played Beethoven's G Major Sonata, op. 96. This work, most cryptic and problematic of all the master's sonatas, is rarely chosen by violinists. The spirit of Beethoven was finely preserved in their performance.

The other works were the Paganini D Major Concerto, in which Mr. Bloch exhibited much virtuosity; Professor Auer's transcription of Chopin's "Lithauisches Lied," Sgambati's lovely "Serenata Napoletana," delightfully played; the first Brahms-Joachim Hungarian Dance, the Wilhelmj setting of Wagner's "Albumblatt" and Wieniawski's Polonaise in D Major. Mr. Bloch has a fine tone of emotional color and capable of considerable variety. He was applauded to the echo and obliged to add to his printed list.

Miss Bloch's accompaniments were those of a finished pianist. A. W. K.

WAGNER NIGHT AT CENTURY

Program of Master's Works Attracts Largest Concert Audience

Due to the magic of Richard Wagner, the Century Opera Company had its largest concert audience of the season last Sunday night, with well-nigh capacity attendance for the Wagnerian program. There was rapt attention and vigorous applause. Ernst Knoch presided over the orchestra, and one wished that for this particular concert he had a larger body of players.

High points of interest and appreciation were reached with Bettina Freeman's stirring "Dich theure halle," in which she showed what an excellent Elizabeth New York loses with the curtailing of the Century season; the breadth and power of Louis Kreidler's

"Wotan's Farewell"; Gustaf Bergman's rousingly delivered Prayer from "Rienzi"; the "Evening Star" from "Tannhäuser," sung by Graham Marr at least as well as it is presented frequently at the Metropolitan, and Lois Ewell's much applauded "Engel" and "Traume." Augusta Lenska and Maude Santley also received many recalls, and Conductor Knoch was presented with a laurel wreath by the orchestra. K. S. C.

'CELLIST FOR MALKIN FACULTY

Joseph Malkin to Teach at New York School Besides Orchestra Duty

Manfred Malkin, director of the Malkin Music School, announces that the school has engaged Joseph Malkin, the prominent 'cellist, as a member of the faculty for the coming season.

Joseph Malkin is a well known artist in this country. Under the management of R. E. Johnston he made a concert tour of America which won him high praise from critics and public. Following his concert season here Mr. Malkin returned to Europe, where he has been heard in concert and recital. His successes were such that he has been engaged as first 'cellist of the Boston Symphony Orchestra, entering upon his duties immediately. His time in New York will be necessarily short owing to his orchestral duties, but he has been engaged for his available time for the Malkin School.



Joseph Malkin, 'Cellist, Who Returns to America After Successes in Europe

As a teacher Mr. Malkin has produced such pupils as Paulo Gruppe, who has toured America several times; Joseph Ullstein, Gesella Trau and Jacques Landendoen, all of whom have made important appearances abroad.

Members of the National Opera Club of America to the number of 183 attended the performance of "Madama Butterfly" at the Century Opera House, on October 22. The club was established a short time ago for the purpose of furthering the cause of opera in the United States. Among those in attendance were Mme. Katherine Von Klenner, president; Mme. Clementine De Vere Sapio, Mrs. John Kurrus, Mme. Florence Hunt, Mme. Bernice De Pasquali, Mrs. J. Willis Smith, Mrs. Lena B. Prescott, Mrs. Ida P. Priest, Mrs. Florence F. Jenkins, Katharyn F. Fendrich, Mrs. Katherine Walters and Gardner Lamson.

Havrah Hubbard gave an opera talk on "Die Meistersinger" on October 29 before the Chaminade Club of Providence, R. I. Gaul's "Holy City" was sung on the Sunday previous at St. John's Church, of which Mrs. George F. Wheelright is organist. Mrs. Jerome E. Farnum supervised the recent program of the MacDowell Club.

HARRY WEISBACH GIVES A RECITAL IN CHICAGO

Concertmaster of Local Orchestra Plays with Variety of Expression—Concerts at Schools

CHICAGO, Nov. 2.—Harry Weisbach, the concertmaster of the Chicago Symphony Orchestra, gave a violin recital at Orchestra Hall last Thursday evening, disclosing a pliable tone, susceptible of many varieties of modulation. The Vivaldi and Dvorak Concertos were played in a way to demonstrate the violinist's versatility. A Humoresque by Tor Aulin, a Serenade by Henry Ern and two short pieces by Nandor Zsolt formed a group of novelties which, for musical value, should be listed in the order named. The Humoresque is quaint and modern, the Serenade has the sharp rhythmic pulsation of the Iberian dance, and the last two, "Elegie" and "Dragon Fly," have nothing to commend them but their fanciful titles. Sarasate's "Caprice Basque" revealed Mr. Weisbach's virtuosos qualities.

James S. Whittaker, a talented young Chicago pianist, played very good accompaniments.

The president's reception of the Amateur Musical Club was held at Assembly Hall, Fine Arts Building, Monday afternoon, and a short musical program was presented. Mrs. Lora Withers Biggs sang a group of songs by Strauss, Wolf and Grieg. Fanny Bloomfield-Zeiser delivered an address on "The Public and Its Attitude Toward the American Musician." George P. Upton talked of "The Song, Its Birth and Evolution," and Agnes Lapham played, as a piano solo, the Strauss-Tausig Waltzer-Caprice, "Man lebt nur einmal."

The first faculty concert of the Conservatory of Chicago series was given Friday evening in the Auditorium Recital Hall, the program consisting of operatic arias and groups of classical and modern songs, English, French, Swedish and German, sung by Marie Walter and Sophus Marius de Vold. The Conservatory orchestra of sixty-five pieces has begun rehearsals. This is the third year of the organization under the direction of Theodore Militzer.

The Chicago Musical College Orchestra gave its first public performance of the season Saturday morning in the

Ziegfeld Theater. The program was under the direction of Karl Reckzeh, who has perfected one of the most able and versatile organizations of its kind ever heard in Chicago. The program contained the Overture, "Don Juan," Mozart; Symphony, F Major (First Movement), Beethoven; Introduction and Rondo Capriccioso for Violin, Saint-Saëns; Karl Schulte, violinist, soloist, and the "Bamboula" Rhapsodic Dance, S. Coleridge-Taylor. The orchestra now has seventy members.

Adolph Muhlmann, formerly of the Metropolitan Opera and now a member of the faculty of the Chicago Musical College, has returned to Chicago after having been in Germany and Austria since last July. He came on the *Rotterdam*, which sailed October 15. Mr. Muhlmann's son, Fritz Muhlmann, who was studying chemistry in one of the German universities, has taken his place in the Austrian army, First Corps Infantry. M. R.

GERMAINE SCHNITZER IN WEST

Tour in That Section Followed by Concerts in East and South

Germaine Schnitzer, the pianist, opened her American tour in Briarcliff, N. Y., last week with a recital. She left immediately for a Western tour, which will take her as far as Colorado, where she is engaged to play the Tschai-kowsky Concerto in Denver, November 6. She will appear in Colorado Springs, November 7, and will give a recital in Mason City, Ia., November 10.

On her return to the East Miss Schnitzer will play in Lowell, Mass., November 16, and then will begin an extended tour of the South, which will occupy her time until late in December.

According to a despatch from Paris in the New York Sun, the Society of Authors, Composers and Publishers of Music of that city has voted unanimously to expel Felix Weingartner, the German composer-conductor.

Manuel Quiroga, the Spanish violinist, was too ill to fill his engagement last Sunday at the New York Winter Garden and his place was taken by another violinist, Rudolph Polk.

LOUDON CHARLTON takes great pleasure in announcing that after two years of European triumphs the eminent pianist

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Philadelphia Orchestra (6 dates)
Theodore Thomas Orchestra of Chicago
Cincinnati Orchestra
Russian Symphony Orchestra
New Haven Symphony Orchestra
Washington Symphony Orchestra
Victor Herbert Orchestra (Chautauqua Festival)
Hartford Philharmonic Orchestra

BERLIN PRESS COMMENTS

"A wonderful virtuoso."—Berliner Börsen Courier.
"A perfectly marvellous performance."—Tägliche Rundschau.
"Complete mastery and most effective virtuosity."—Vossische Zeitung.
"Marvellous strength and clearness."—Reichsanzeiger.
"He played gloriously."—Deutsche Tonkünstler-Zeitung.
"Stands absolutely at the highest level of pianistic culture."—Allgemeine Musik-Zeitung.
"He was simply dazzling."—Berliner Neueste Nachrichten.

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N. Y. Evening World:—Morgan Kingston sang Lohengrin in fine voice and with taste and distinction.

N. Y. Evening Sun:—The Swan Knight's address and narrative in Morgan Kingston's (the Welsh Star) fine, natural style were of course faultless.

N. Y. Times:—Morgan Kingston's "Lohengrin" was excellent.

N. Y. Herald:—Morgan Kingston sang the title rôle with more brilliancy than on any other occasion this year.

N. Y. American:—Mr. Kingston was the "Lohengrin," and he not only sang with good style and taste, but he looked young and knightly and picturesque.

N. Y. World:—Morgan Kingston has done nothing better than his "Lohengrin."

N. Y. Sun:—Morgan Kingston sang "Lohengrin" well and his enunciation was excellent.

N. Y. Tribune:—The singing of Morgan Kingston as "Lohengrin" was admirable—thoroughly admirable. Scarcely any one could have wished it better.

N. Y. Globe:—Mr. Kingston sang Lohengrin's music with style and assurance. He also bore himself with more ease. In face and figure Mr. Kingston surpasses almost any other Lohengrin one sees.

Brooklyn Standard Union:—Kingston's "Lohengrin" was excellent, singing in good voice and acting in good spirit.

N. Y. Evening Post:—Morgan Kingston pleased his admirers as Lohengrin.

N. Y. Journal of Commerce:—The "Lohengrin" of Mr. Kingston was interesting and satisfactory. One noted with pleasure his improvement over last year's impersonation. His singing was at all times of generous and becoming quality, his acting was free from restraint and full of conviction.

N. Y. Press:—Morgan Kingston as "Lohengrin" gave a good account of himself.

N. Y. Morning Telegraph:—The "Lohengrin" was Mr. Morgan Kingston. Never has he done better. His voice, which is a tenor of no usual order, was resonant, steady and musical. Seemingly more at home in Wagnerian music than any other.

LET THE PUPILS SOLVE "FAKE TEACHER" PROBLEM

Frank Hemstreet Offers a Novel Solution to a Much-Discussed Question—Some "Don'ts" and a Few Suggestions for the Vocal Student who is Searching for the Ideal Instructor

THE problem of the fake singing teacher can be solved by pupils themselves while the teachers are wrangling over the subject, according to Frank Hemstreet, the prominent New York instructor. His views on the question were presented to a MUSICAL AMERICA man the other day at The Royaltown where his wife, Lillian Miller Hemstreet, is associated with him in the conducting of one of the busiest vocal studios in New York.

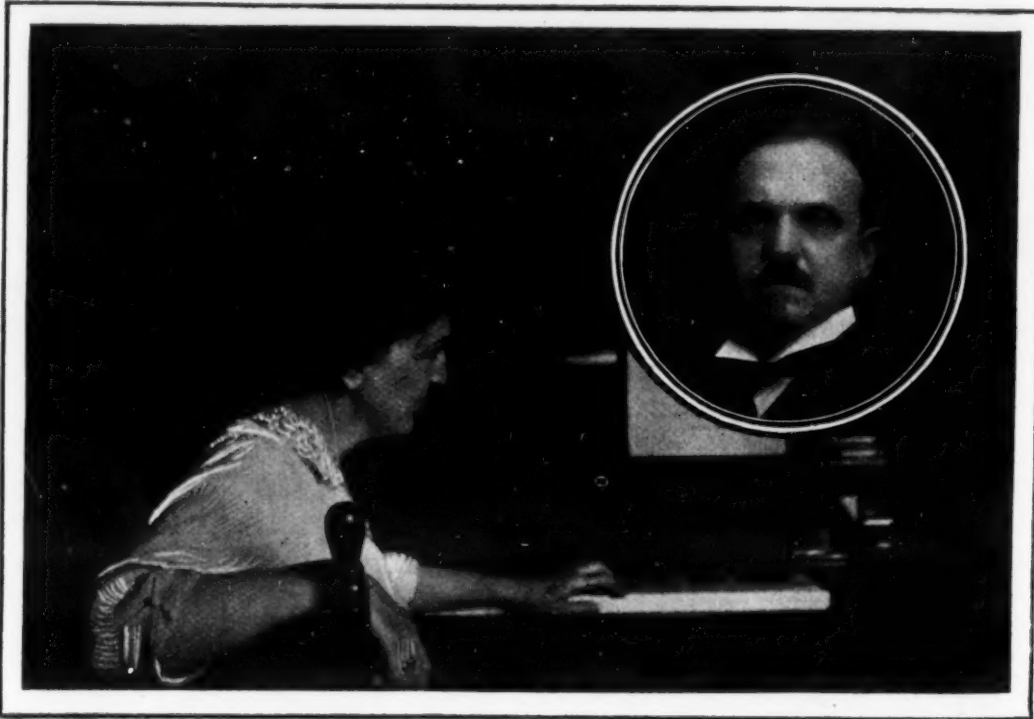
"There is a lot of talk these days" remarked Mr. Hemstreet "about Standardizing the Methods of Teaching Singing and if anybody succeeds in getting the matter to the Capitol of this State, the Board of Regents will have a bad 'half hour' to say the least. Each vocal teacher seems to be a law unto himself. It seems to me that the subject has been taken hold of at the wrong end and that the articles we read about 'standardization,' etc., are a good deal like the 'tail wagging the dog.'

"I might go into a long and tiresome discussion of facts and near-facts about various successful singers before the public who may be heard for any sum from twenty-five cents to six dollars per seat; that Caruso holds his tongue in a certain way and that Amato manages his in quite another, both of whom have thrilled you in the same evening with their tongues in different positions. I simply use this illustration to show the utter futility of trying to standardize say even one point of the subject. Take that of correct breathing, for instance; one successful singer says he does it 'this way' and another equally successful artist says 'that's all wrong, watch me,' and so on.

"How will the Standardization Committee begin to standardize and what are the poor members of the Board of Regents at Albany to do when their qualifying decision as to capability and the right to teach becomes necessary? What standard are they going to employ? One of these estimable gentlemen might like Amato's singing and at the same time claim that Caruso's 'method' is all wrong because his daughter told him so. She ought to know, for she is 'taking' from Signor Spaghettilino at five dollars for twenty minutes. I of course understand that the layman does not know just what to look for in the selection of an instructor. I also know that the power of discrimination with regard to good and bad singing is rare; but still the fact remains that if those seeking an instructor would only be curious to the extent of asking all sorts of questions, whys, wherefores and reasons, they wouldn't have to undo their methods nor begin all over so often. If the prospective teacher is too busy to grant a reasonable interview and has only time to get the money for the first term of lessons, why not ask if it is not possible to come again when he has time to display his wares, so to speak? He'll do it.

"While the students of singing and those 'looking for a good teacher' are not actually or directly to blame for the large number of alleged singing teachers, far be it from me to style any one of my colleagues as a fake or charlatan, the fundamental cause of the whole situation lies at their door and could eventually be improved if they would only start something from their end.

"I may have overlooked many articles on this subject in MUSICAL AMERICA, and in other journals, but I have not seen



Lillian Miller Hemstreet and Frank Hemstreet, New York Vocal Instructors

one that placed any part of the blame on students. The student element is the Cause—unintentionally of course—and the fake-teacher is the Effect. In looking for a teacher most of the students do not look at all. The chances are that most of them take somebody's advice and do little thinking for themselves, never realizing that they may have discerning power of their own and that it is their privilege to ask questions of the prospective trustee of the remittance from home. Almost any one who has reached the voting age knows that it usually does little good, either to the asker or the giver, to ask advice. To offer it unasked is about as great a 'social blunder' as one could commit. I am willing to do so, however.

"Try to find out what the teacher is going to do to or with your voice and why. If he calls attention to some fellow who carried a spear across the operatic-stage last season and points to the said spear-carrier with pride as his pupil, don't be startled and stop there. Perhaps your vocal illness is not at all like that of the living example being held up to you as an inducement, and in such an instance you certainly would not want the same kind of medicine.

"Don't overlook the little word 'why' during your lessons. If your teacher tells you to do a certain thing in a particular manner, ask him why. If he says 'do it this way,' ask him why. If his answers, or attempts at explanations, do not 'sink in' as you believe they should, go right back with another 'why.' If he doesn't like the sound of some individual tone, find out why it offends his ear; possibly he is forming an ideal for himself and not for you at all. There is a distinction between the right thing and that which happens to suit one person's individual taste or liking at the moment. I am not insensible, however, to the fact that the teacher must at all times be the critic.

"Don't accept excuses for reasons. "Don't spend money for 'studio atmosphere' nor for 'pink teas' but look for real help for your vocal difficulties and see that you get it or know the reason why.

"Don't imagine you see a large circle of halo around your teacher's head just because some singer with a good reputation honors the studio with his or her presence;—or has honored it in the past—some one who could sing well anyway and probably never had any real technical assistance in this particular studio at all if the truth were known.

"Don't lie awake nights wishing and hoping for 'influence.' Influence is of no use unless you can 'make good' by backing it up with ability, and if you have the ability you don't need the influence.

"There is far too much of the taking it for granted on the part of students in this branch of the musical profession because of so-called reputations. It is entirely in the hands of students to get something for their money besides fond hopes and promises, and the incompetent teachers eventually might feel compelled to wake up to the fact that they must find out a thing or two for themselves before attempting to sell to pupils at so much per hour. The students are paying

the bills and are therefore entitled to immediate results. This does not mean that they are to be transformed into finished artists 'while they wait,' but is intended as a bit of advice. They should have their interrogation outfit and their 'show me' attitude with them every time they visit their teachers. Nag them with curiosity.

"We would hear more good, intelligent singing if students would be seriously analytical, do more thinking, and look for truth instead of flattery. The vocal teachers who prefer not to answer questions, for reasons best known to themselves, would soon have to seek other means of a livelihood; something for which they are better fitted and where they would do less harm to mankind."

Florence Austin in Long Island City Concert

Florence Austin, the popular violinist, gave a charming recital last week before the Teachers' Association at Bryant High School in Long Island City. Her performances of the Wieniawski Polonaise in A, a "Slumber Song" by Weitzel, Musin's "Valse de Concert" and Vieuxtemps's "Faust" Fantasy were played in an authoritative manner, Miss Austin being applauded for her excellent intonation, her big tone and her musicianly interpretations. Edna Rothwell was her efficient accompanist.

Klemen Trio in Private Concert

The Klemen Trio, Bertha Klemen, piano; Isidore Moskowitz, violin, and Victor Lubalin, cello, gave a concert at No. 54 West Seventieth Street, New York, on Sunday afternoon, October 25. On this occasion these three musicians demonstrated their ability as ensemble players in Gade's Noveletten, op. 29, and the Dvorak Trio in B Flat, op. 21, which they played admirably. Mr. Moskowitz and Miss Klemen were heard to advantage in the F Major Sonata of Beethoven, while Mr. Lubalin won much praise for his playing of the Lalo Concerto.

Russian Composers Subject of Mrs. Wehn's Talk

Mrs. Josephine H. Wehn delivered a lecture on two representatives of the school of modern Russian composition on Sunday afternoon at the Rebarer Studios. Mrs. Wehn sketched the careers and characteristics of Rimsky-Korsakoff and Moussorgsky to an interested group of auditors. Her speech is direct and she elides unessentials. The lecturer will be heard in a series of talks on some of the foremost musical men in Germany, France and America.

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Enclosed find my subscription to your paper. I could not think of getting along without it. It is a most splendid sheet.
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Frederick Preston Search, the 'cellist, gave a concert at Colorado Springs on October 20.

Frank Parker has become director of the music department, Cedar Valley Seminary, Osage, Ia.

Brownell Hall presented Emily Weekes, the new head of the music department, in piano recital at Omaha.

Alice McNutt, soprano, sang at the annual concert of the Colorado State Federation of Woman's Clubs in Greeley, Col.

Howard R. Thatcher, pianist, and Clarence R. Tucker, tenor, gave a joint recital at the Florestan Club, Baltimore, October 20.

Mme. Grace Brune-Marcusson, soprano, and Worthe Faulkner, tenor, were heard at Rockford, Ill., on October 20, in their joint recital.

Harriet Eudora Barrows, soprano, will be the assisting soloist to the Providence Symphony Orchestra in its concerts in that city.

The Hultman-McQuade Music School of Worcester, Mass., which was destroyed by a recent fire, will open in new quarters in the near future.

John Smallman, the Boston baritone and choirmaster of Christ Episcopal Church in Hyde Park, has opened a vocal studio in that district.

Katherine Ricker and Louisa Billings collaborated in song recital on October 21, in Academy Hall, Stratfield, Mass. Elizabeth Lewis was the capable accompanist.

Gustav V. Lindgren gave a piano recital on October 23 in the First Swedish Methodist Church, Jamestown, N. Y., at which Mr. Lindgren is the musical director.

Ralph H. Burnett, violinist, gave a recital on October 22, in Fisk Hall, Woburn, Mass. He was assisted by Mrs. A. C. Smith, reader, and Marie Hapgood, pianist.

Mrs. Katherine F. Carter and Mrs. Alexander R. Smith are arranging a program for November 9 at Carnegie Hall, New York, as a benefit for the war orphans in Europe.

Ernest Toy, the Australian violinist, has decided to make his home in America. He arrived in San Francisco recently and expects to establish himself in Chicago or New York.

The Kohler-Bonazzi-Strauss recital was attended by an appreciative audience recently in Erie, Pa. The able participants were Franz Kohler, Miss Bonazzi and Georgiana Strauss.

Lora Woodworth, a talented young pianist, gave a recital before the Chattanooga (Tenn.) Music Club on October 25. Her program was made up wholly of modern works.

The Mendelssohn Club of Brockton, Mass., met on October 22, at the home of its president, Mrs. William E. Bryant. An engaging program was presented by the Schubert Ladies' Trio.

At a meeting of the Musical Club of Mount Holyoke, Mass., officers were elected as follows: Marjorie Ladd, president; Evelyn N. Copeland, vice-president, and Elizabeth Perkins, secretary.

The Pastime Male Quartet, Messrs. E. J. Shenberger, J. R. Siller, Eli Roth and Charles Snyder, assisted in the presentation of a program given recently in the Emmanuel Reformed Church, York, Pa.

Bessie Talbot Salmon, a Boston soprano, assisted the boy choir of St. Paul's Episcopal Church, Newton Highlands, at its vesper service on Sunday,

November 1, when an "all Mendelssohn" service was sung.

An enjoyable concert was given at the Columbia Theater, Washington, D. C., last week by Corinne Lockett, soprano, and Jessie Master, contralto, pupils of Albert W. Harned, who acted as their accompanist.

Seva Wise, violinist, assisted by Marie Boette, pianist, and the Mendelssohn Male Quartet, gave a meritorious recital on October 27, in Central Music Hall, Parkersburg, W. Va.

Cora M. Atchison, president of the Marcato Club, Clarksburg, W. Va., in a recent lecture urged the members of the West Virginia Federation of Women's Clubs to help her in a crusade to rejuvenate the devitalized Sunday school hymns.

George K. Van Deusen, organist and director of St. Paul's Choir, Syracuse, has been giving some interesting choral services. Belle Brewster, soprano, assisted in one program and in Gounod's "Gallia" Laura Van Kuran was the soloist.

The second Wilnot Goodwin recital, given on October 20, at the A. O. U. W. Hall, Wheeling, W. Va., was heard by an appreciative audience. Mr. Goodwin, the pleasing baritone, was assisted by Maurice Warner, violinist, and Lee Cronican, pianist.

Gordon Balch Nevin, organist, assisted by Mrs. Hiram H. Harris, soprano, delighted a capacity audience on October 22, at the First Presbyterian Church, Johnstown, Pa. Mr. Nevin's offerings furnished an example of effective program making.

Ruth Slingluff, soprano, and organist of the Methodist Choir, Dewey, Okla., was married recently to Ernan Hathe-way, baritone, of the same choir. Mrs. V. L. Felton was the piano soloist with the Blackledge Orchestra at its concert in Dewey on October 23.

About 600 singers and a large orchestra, representing thirty German societies of Pittsburgh gave a concert in Exposition Music Hall, that city, last week, under the direction of John S. Vogel. The soloist was Anthony Jewelak, a young Pittsburgh pianist.

Mrs. Alice Bell Watts, soprano, has been engaged as soloist and director of the chorus choir of the Central Christian Church, Rockford, Ill. Mrs. Woodbury Hawes, who has recently returned from study with D'Aubigné in Paris, has opened a studio in Rockford.

The regular season of Sunday afternoon orchestral concerts was inaugurated November 1 at the Hebrew Institute, Chicago, under the direction of Alexander Zukowsky, who has assembled a very capable orchestra of about a dozen members from the Chicago Symphony.

Enrico Barraja, a Boston piano teacher who has been withheld in Italy on account of the European military upheaval, has recently sent a message to this country that he hoped to be able to leave soon and anticipated arriving in Boston early in the month.

The Boston Quintet, comprising Walter Anderson, contra tenor; John Daniels, tenor; Robert Nichols, tenor and pianist; Dr. Arthur Gould, baritone, and Augustus Beatey, basso, opened the season's series of musicales of the Old Belfry Club in Lexington, Mass., on October 26.

Mendelssohn's "Elijah" was given a fine performance on November 1 at the Memorial Presbyterian Church, Brooklyn, N. Y. The following efficient soloists participated: Mabel Stroock, soprano; Mrs. Eleanor Funk Harz, contralto; William Wheeler, tenor, and Frederick Weld, baritone.

The music room of the Chicago Public Library, which has been supplied with a collection of standard and classical music for home circulation, was formally opened October 26. An additional collection of foreign works, consisting of upwards of 20,000 volumes, has been prepared for inspection.

Cornell University music lovers have listened, with appreciation, to a number of fine programs given weekly by James T. Quarles on the new Bailey Hall organ. At the October 23 recital W. Grant Egbert, violinist; Jerome A. Fried, 'cellist, and Gertrude H. Nye, pianist, were the assisting artists.

Among professional musicians enrolled in the University School of Music, Ann Arbor, Mich., are Leonora Allen, soprano; Carl Lindegran, baritone, and Albert Lindquest, tenor, all of Chicago; Reese F. Veatch, director of the Alma Conservatory of Music, and Mrs. Bessie Booth Dodge, soprano, of Detroit.

Carl Jörn, the opera tenor, who is interested in a wood turning concern in Wayne County, Pa., is defendant in a \$10,000 suit brought by the former manager of the concern, who claims that he did not receive his share of the profits. Jörn, in turn, has caused the arrest of the plaintiff on charges of embezzlement.

Under the auspices of the German-American Alliance, the combined singing societies of Bridgeport, Conn., gave a concert on October 28, at the Casino. The assisting soloists were Mrs. Nanchen Adams-Rosen, Norma Weber, Theresa Polke, Willy Heldt and Joseph Wieler. The concert was directed by Fritz K. G. Weber.

June Shay and Irene Bloch sang recently at Public Library Hall, Portland, Ore. Other recital givers were Adel Barnickel, Edith Clark Patterson, Roxana Wollemssdorf, John Clair Monteith, Mrs. John Risley, Mrs. Hazel Gurr Bell, Frances Bachelor, Hartridge G. Whipp, Albert Creitz and Mrs. Rose Friedel Giannelli.

John Thompson, the young pianist of Philadelphia, will have the honor of dedicating the hall in the House of Representatives in the new Capitol building at Harrisburg, Pa., to the service of music, when he appears there in recital on Tuesday evening, November 10, under the auspices of the Dauphin County Teachers' Institute.

Jessie Mack Hamilton, soprano, assisted by Grace Keesler, accompanist, gave a recent musicale at her home in Chicago, in which she was heard in the aria from "Judas Maccabaeus," "Handel," "Komm, Suesser Tod," Bach; "Morgen," Strauss, and shorter songs by Schubert, César Franck, Massenet, Mary Turner Salter, and Walter Morse Rummel.

The name of W. Ralph Cox, a young New York composer, appeared on a number of recent programs. During one week his "Somebody Loves Me" was sung by Florence Mulford in her joint recital with Evan Williams at Morristown, N. J., "Marsh Rosemary" by Catherine Bryce before the Musicians' Club of Newark and "Forget" by the same singer at Bloomfield, N. J.

Officers of the junior class of the New England Conservatory of Music have been elected as follows: President, William J. Kaiser; vice-president, Florence E. Davies; recording secretary, Florence E. O'Neil; corresponding secretary, Keith C. Brown; assistant corresponding secretary, Mary Wales Crawford; treasurer, William E. Burbank; assistant treasurer, Ida M. Bunting.

The first recital this season by the faculty of the Mason School of Music, Huntington, W. Va., was doubly interesting since it brought forward a sterling addition to the staff in the person of Mrs. Louise Haworth. The latter was heard in songs by Wagner and MacDowell. Richmond Houston, violinist, and Messrs. Houston and Froelich were heard to advantage in works by Grieg, Kreisler and Goldmark.

A group of Philadelphia music teachers is introducing the Dunning System of Improved Music Study for Beginners to Philadelphia for the first time, those who have undertaken to make known here this scientific and attractive system of music study, founded by Carrie Louise Dunning, of New York, being Edith W. Hamlin, Elizabeth Johnson, Carrie H. Matchin, Genevieve Powers and Lilian Vandevere.

The Chicago Musical College Orchestra, under the direction of Karl Reckzeh, gave a concert October 24, including Mozart's overture, "Don Juan"; Beethoven's symphony in F Major (First Movement); Saint-Saëns's "Introduction and Rondo Capriccioso, Karl Schulte, soloist; and S. Coleridge Taylor's "The Bamboula-Rhapsodie Dance." There are eighty in the orchestra.

Mme. Grace Renee Close, who has charge of the Glenwood English Lutheran Church Choir, Toledo, O., recently gave a twilight recital in the auditorium of the church. Mrs. Close was assisted by Paul Rosebrough Geddes, baritone; Clarence Bierly, 'cellist; Hazel Black Peckham, harpist; George W. Risser, baritone; Otto Sturmer and Alta Kathryn Rall, organists, and the Glenwood Chorus Choir.

The Chicago Symphony Orchestra, under Frederick Stock, presented its second program of the season, under the auspices of the University of Chicago Orchestral Association, on October 27. Mozart's overture to the "Magic Flute," Symphony No. 1, Brahms; "Liebestraum," Liszt-Stock; Meditation from Massenet's "Thais," and rhapsodie dance, "The Bamboula," by S. Coleridge-Taylor, made up the program.

For the first Boston Symphony concerts to be given in Carnegie Hall, New York, November 5, Dr. Muck will repeat the first Boston program. It comprises Beethoven's "Eroica" Symphony, Brahms's Variations on a Theme of Josef Haydn, Strauss's "Don Juan" and Weber's "Euryanthe." On Saturday afternoon, November 7, Dr. Muck will play Brahms's Second Symphony, Chadwick's "Symphonic Sketches" and Sibelius's "Finlandia."

The Music Lovers' Club, an auxiliary of the Symphony Society of New York, has announced that the explanatory talks at the piano, which for the last two seasons have been delivered to the club by Walter Damrosch, will be continued during the season of 1914-1915. The talks will be given at the Little Theater on Monday afternoons, November 9, December 14, January 4, February 1 and March 1.

Ortelle Preterious is the name of a Wisconsin girl dancer who aspires to fame as a singer in grand opera and who, according to the St. Paul Pioneer Press, has advanced the rather remarkable theory that "to make the feet lithe, supple, and, most of all, expressive, through the rendering of classic dances, also has a direct influence on the vocal chords. A foot developed artistically by dancing has a direct reflex in the flexing of the vocal chords, and in giving them better expression."

Many new singers are appearing in Pittsburgh church choirs. R. A. Thomas is the new tenor at the Second Presbyterian Church; Thomas Morris, Jr., baritone, at the St. Clair United Presbyterian Church; George H. Keil, bass, at St. Peter's Episcopal Church, and W. A. Evans, bass, Third United Presbyterian Church. Recent appointments of women singers include Mrs. H. E. Smith, contralto, East End Christian Church; Lucy Buchbinder, soprano, same church; Edith Sallada, soprano, Bellevue Presbyterian Church and others.

The preparatory department of the Peabody Conservatory of Music, May G. Evans, superintendent, announces the formation of classes in musical literature, conducted by Virginia Blackhead; demonstration classes in practical teaching, conducted by Eliza McCormack Woods, piano, and Franz C. Bornschein, violin; and a special class in "Community and Home Music." The latter class is under the instruction of Henrietta Baker Low and is designed for parents, day-school and Sunday-school teachers, social-service workers, etc.

A recent addition to Philadelphia musical circles is Aurelia Giorni, a young pianist, who has won success in Europe, where he was a pupil of Sgambati in Rome and a student at the Royal Academy of St. Cecilia, from which he was graduated with high honors in 1911, before he was sixteen. He has taken a studio in the Estey Building, in tending to give instruction both in this city and in New York. Had not the war intervened, the pianist was to have appeared this season with the Munich Konzert-Verein and the symphony orchestras of Stockholm, Geneva and Basel, another of his important bookings being for an appearance with the Queen's Hall Orchestra, in London, in October, 1915.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Barrère, George.—Chicago, Nov. 9; Kansas City, Nov. 10; Winton, Ia., Nov. 11; Detroit, Nov. 12; Poughkeepsie, Nov. 13; New Haven, Conn., Nov. 16; New York (Waldorf), Nov. 19; Princeton, N. J., Nov. 20; New York (Belasco), Nov. 22.

Bauer, Harold.—New York (Æolian Hall), Nov. 7.

Beddoe, Mabel.—New York (Plaza), Nov. 19; Morristown, N. J., Nov. 20.

Berry, Benjamin E.—Providence, R. I., Nov. 27 (Arion Club).

Brandegge, Hildegard.—Detroit, Nov. 16; Boston, Nov. 19, 21.

Brown, Albert Edmund.—Northampton, Mass., Nov. 9; Lowell, Mass., Nov. 18.

Bryant, Rose.—Pelham Manor, N. Y., Nov. 8; Newark, Nov. 18; Troy, Nov. 25; Bloomfield, N. J., Nov. 30.

Busoni, Ferruccio.—Minneapolis, Nov. 20.

Burmester, Willy.—Minneapolis, Nov. 16.

Cadman, Charles Wakefield.—Chicago, Nov. 7, 10.

Claussen, Julia.—San Francisco, Nov. 8; Milwaukee, Nov. 19.

Chipman, John.—Boston, Dec. 8.

Connell, Horatio.—Olean, N. Y., Nov. 9; Philadelphia, Nov. 19; Spartanburg, S. C., Nov. 23; Easton, Pa., Dec. 3; Germantown, Pa., Oct. 8; Trenton, N. J., Dec. 16.

Craft, Marcella.—Riverside, Cal., Nov. 10; Los Angeles, Cal., Nov. 12; San Diego, Cal., Nov. 13.

Dadmun, Royal.—Newark, Nov. 11; Boston, Nov. 17; Chicago, Nov. 25; Pittsburgh, Nov. 24; Youngstown, O., Nov. 25.

Davidson, Rebecca.—Greensburg, Jan. 10.

De Stefano, Salvatore.—Bloomington, Nov. 11; Detroit, Nov. 12; Kansas City, Nov. 14; Maplewood, Nov. 19; Pittsburgh, Nov. 24.

De Treville, Yvonne.—New York (Æolian Hall), Nov. 6; Spokane, Wash., Nov. 13.

Downing, George.—Middletown, N. Y., Nov. 19; Albany, N. Y., Nov. 24.

Dunham, Edna.—Philadelphia, Nov. 19; Chicago, Nov. 23; Flushing, Dec. 4; Pittsburgh, Feb. 2.

Evans, Edwin.—Philadelphia, Nov. 19.

Ferguson, Bernard.—Boston, Nov. 15.

Friedberg, Carl.—Cincinnati, O., Nov. 7; Waterbury, Conn., Nov. 12; St. Louis, Mo., Nov. 20 and 21; Boston, Mass., Nov. 30.

Gadski, Mme.—New York (Æolian Hall), Nov. 11.

Gardner, Ida.—Jersey City, Nov. 12; Cleveland, Feb. 11; Wichita, Feb. 14; Wichita (recital), Feb. 15.

Gardner, Samuel.—New York City, Nov. 10; Western Tour, Nov. 12, 25; Denver, Nov. 15; Minneapolis, Nov. 17; Kenosha, Wis., Nov. 20; Chicago, Nov. 22; Grand Rapids, Mich., Nov. 23.

Gebhard, Heinrich.—Boston, Nov. 12; Dec. 4, 9; Buffalo, Jan. 22.

Gerville-Réache, Jeanne.—Topeka, Kan., Nov. 13; Oberlin, O., Nov. 11; Des Moines, Nov. 20; Omaha, Nov. 22.

Gittelsohn, Frank.—New York (New York Symphony), Nov. 8; Philadelphia (Academy of Music), Nov. 10; Chicago (Chicago Symphony Orchestra), Nov. 13, 14; New York (Metropolitan Opera House), Nov. 22; New York (recital, Æolian Hall), Nov. 23.

Goodman, Lawrence.—New York (Von Ende School), Nov. 16.

Gottschalk, Robert.—New York, Nov. 8; Newark, Nov. 11; New York, Nov. 18; New York, Dec. 1; Bound Brook, N. J., Dec. 15; Chicago, Dec. 21; New York (Messiah), Dec. 26; Pittsburgh, Jan. 5; Youngstown, O., Jan. 6; Maplewood, N. J., Mar. 17.

Gunn, Kathryn Platt.—Brooklyn, Nov. 8; East Orange, N. J., Nov. 13; Brooklyn, Nov. 21; Mineola, L. I., Nov. 22.

Granville, Charles N.—Maplewood, N. J., Nov. 17; Pittsburgh, Nov. 27; Maplewood, Mar. 17.

Hauser, Isabel.—New York (Æolian Hall), Dec. 2.

Hemus, Percy.—New York (Æolian Hall), Nov. 6 (recital).

Hinkle, Florence.—Minneapolis, Nov. 24.

Howell, Lewis James.—Pittsburgh, Pa., Nov. 12; Salem, N. J., Nov. 16.

Hunt, Helen Allen.—Boston, Dec. 8.

Jacobs, Max.—New York (Astor), Nov. 7; Long Branch, N. J., Nov. 9; Brooklyn, Nov. 10; Mineola, N. J., Nov. 13; New York, Nov. 21.

Jepperson, Florence.—Boston (Handel and Haydn Society), Dec. 20.

Kaiser, Marie.—Brooklyn (Pratt Inst.), Nov. 12; Worcester, Mass., Nov. 20.

Kerns, Grace.—Pittsburgh (Apollo), Dec. 18.

Kotlarsky, Sergei.—New York (Von Ende School), Nov. 12 and Nov. 30.

La Bonté, Henri.—New York (Von Ende School), Nov. 17.

Leginska, Ethel.—New York, Nov. 16.

Lerner, Tina.—Bloomington, Ill., Nov. 9; Rockford, Ill., Nov. 12; Springfield, O., Nov. 13; Lowell, Mass., Nov. 16; Worcester, Mass., Nov. 17; Frederick, Md., Nov. 19; Boston, Mass., Nov. 22.

Lichtman, Moritz.—New York (Von Ende School), Nov. 30.

Lund, Charlotte.—New York, Nov. 17; Brooklyn, Nov. 19.

Miller, Reed.—Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.

Mitchell, Geo.—Boston, Nov. 8.

McCue, Beatrice.—New York, Nov. 10.

McMillan, Florence.—New York (Æolian Hall), Nov. 6; Spokane, Wash., Nov. 13.

Morrisey, Marie.—New York (Æolian Hall), Nov. 9; Paterson, N. J., Nov. 22.

Morse-Rummell.—Jersey City, Nov. 12; Buffalo, Dec. 10.

Mukie, May.—Baltimore (Peabody), Dec. 4.

Nagel, Emma.—New Brunswick, Nov. 10; Jersey City, Nov. 12.

Nichols, John W.—Brooklyn, Dec. 6; Chicago (Apollo), Dec. 25, 27.

Nichols, Mr. and Mrs. John W.—Burlington, Ia., Nov. 9; Keokuk, Nov. 10; Marshalltown, Ia., Nov. 11; Des Moines, Nov. 12; Milwaukee, Nov. 13; Appleton, Wis., Nov. 17; Springfield, N. Y., Nov. 20; New York, Columbia, Dec. 10.

Pagdin, Wm. H.—Boston, Apr. 4.

Peterson, Edna Gunner.—Minneapolis, Nov. 29.

Pfizer, Maximilian.—New York (Æolian Hall), Dec. 6.

Purdy, Constance.—New York, Nov. 7, 17; Dec. 10; St. Paul, Jan. 13.

Rasely, George.—Boston, Nov. 8; Worcester, Mass., Nov. 20.

Reardon, George Warren.—Newark, Nov. 13; Brooklyn, Nov. 21.

Reardon, Mildred Graham.—Brooklyn, Nov. 12; Newark, Nov. 13.

Redfeather, Princess Tsianina.—Chicago, Nov. 7, 10.

Rio, Anita.—Chicago, Nov. 9.

Rogers, Francis.—Lawrenceville, N. J., Nov. 11; New York (Little Theater), Nov. 12; Maplewood, N. J., Nov. 18.

Rose, Frances.—New York (New York Philharmonic), Nov. 29.

Samaroff, Olga.—Philadelphia, Nov. 7; Boston, Nov. 15.

Sapirstein, David.—Brooklyn, Dec. 13.

Sarto, Andrea.—Halifax, Nov. 23; Syracuse, Nov. 30; Minneapolis, Dec. 6; Topeka, Kan., Dec. 8; Salina, Dec. 10; Wichita, Kan., Dec. 13; Lindborg, Dec. 14; Chicago (Apollo), Feb. 22; Chicago, Mar. 23; Boston, Apr. 13.

Schumann-Helk, Mme.—Carnegie Hall, New York (recital), Nov. 17.

Schutz, Christine.—Albany, Nov. 24; Pittsburgh, Nov. 27; Fall River, Feb. 15; Halifax, N. S., Feb. 16; Buffalo, Apr. 12.

Serato, Arrigo.—Boston, Mass., Nov. 8; Farmington, Mass., Nov. 11; Waterbury, Conn., Nov. 12; New York, Nov. 15; New York (Carnegie Hall), Nov. 25, aft.; Cincinnati, O., Nov. 26, 27.

Seydel, Irma.—Syracuse, N. Y., Nov. 30.

Simmons, Wm.—Staten Island, Nov. 8; Peekskill, N. Y., Jan. 1; Brooklyn, Jan. 20.

Smith, Ethelynde.—Chicago, Dec. 6.

Spross, Charles Gilbert.—New York (Mozart Society), Nov. 7.

Steinberg, Bernard.—Boston, Nov. 15.

Stanley Helen.—Minneapolis Dec. 4.

Sundellus Marie.—Kansas City, Nov. 10; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).

Szumowski, Mme. Antoinette.—Pittsburgh, Pa., Nov. 9.

Teyte, Maggie.—Baltimore (Peabody), Nov. 20.

Thompson, Edith.—Boston, Nov. 11.

Torpade, Greta.—Piqua, O., Nov. 13.

Van Der Veer, Nevada.—Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.

Webster, Carl.—Williamsville, Ct., Nov. 11; Dover, Me., Nov. 18.

Wells, John Barnes.—Brooklyn, Nov. 15; New York (McDowell Club), Nov. 17; Brooklyn, Nov. 22; Glen Cove, L. I., Nov. 29.

Wheeler, Frederic.—Sioux Falls, Ia., Nov. 9; Mitchell, S. D., Nov. 10; Huron, Nov. 11; Sioux City, Ia., Nov. 12; Sheldon, Ia., Nov. 13; Peoria, Ill., Nov. 16; Alton, Ill., Nov. 17.

Wittgenstein, Victor.—New York (Æolian Hall), Nov. 20.

Witek, Anton.—New York (Von Ende School), Nov. 7.

Witek, Vita.—New York (Von Ende School), Nov. 7.

Williams, Grace Bonner.—Lewiston, Me., Nov. 15; Boston (Apollo Club), Nov. 17; Malden, Mass., Nov. 23.

Winkler, Leopold.—Troy, N. Y., Nov. 4; New York (St. Mark's), Nov. 27; New York (Liederkrantz), Feb. 6.

Zimbalist, Efrem.—Carnegie Hall (recital), New York, Nov. 14.

Orchestras, Quartets, Etc.

American String Quartette.—Detroit Nov. 5; Allentown, Dec. 9; New York (Waldorf), Dec. 12.

Adamowski Trio.—Detroit, Jan. 12; Painesville, O., Jan. 13.

Boston Symphony Orchestra.—Carnegie Hall, New York, Nov. 7 aft.

Kneisel Quartet.—Æolian Hall, New York Nov. 10; Canton, O., Nov. 12; Story City, Ia., Nov. 13; Denver, Oct. 15; Minneapolis, Nov. 17; Webster City, Ia., Nov. 19; Kenosha, Wis., Nov. 20; Chicago, Nov. 22; Grand Rapids, Nov. 23.

Manhattan Ladies Quartet.—Brooklyn, Nov. 7; New Haven, Conn., Nov. 13; Rosedale, N. J., Nov. 19; Wilkes-Barre, Pa., Nov. 23.

Margulies Trio.—Æolian Hall, Nov. 17.

Metropolitan Opera (Opening Night).—Monday, Nov. 16.

Minneapolis Symphony Orchestra.—Minneapolis, Nov. 8, 15, 20, 22, 24, 29; Dec. 4, 6.

Mozart Society of New York.—(Astor), Nov. 7.

Mukie-Connell-Jones Trio.—Spartanburg, S. C., Nov. 23.

Peoples Symphony Concerts.—Carnegie Hall, New York, Nov. 8.

Philharmonic Society of New York.—Carnegie Hall, New York, Nov. 12, 13, 15, 19, 20, 21.

San Francisco Symphony Orchestra.—San Francisco, Cal. (Cort Theater), Friday afternoons, Nov. 20, Dec. 4, 11.

Saslavsky Quartette.—New York (Æolian Hall), Dec. 2.

Sinsheimer Quartet.—New York (Rumford Hall), Dec. 2.

Sousa's Band.—Middletown, Nov. 7; Newburgh, Nov. 7; New York City, Nov. 8 (Hippodrome); Danbury, Conn., Nov. 9; New Haven, Conn., Nov. 10; Providence, R. I., Nov. 11; Haverhill, Mass., Nov. 12; Manchester, N. H., Nov. 13; Portland, Me., Nov. 14; Malden, Mass., Nov. 15; Boston, Nov. 15 (evg.); Fall River, Nov. 16; Boston, Nov. 17; Norwich, Conn., Nov. 18; New London, Conn., Nov. 18.

Symphony Society of New York.—Æolian Hall, New York, Nov. 8, 13, 15, 29.

Young People's Symphony Concerts.—New York (Carnegie Hall), Nov. 21.

ORCHESTRAL OPENING FOR BALTIMOREANS

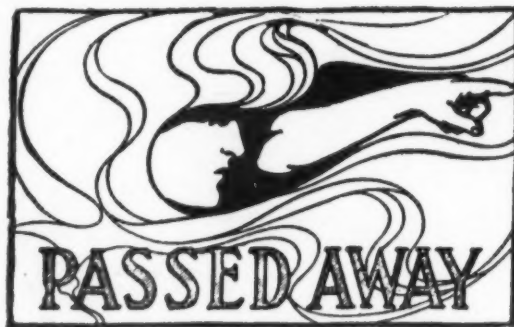
Damrosch and Zimbalist Given Welcome—Peabody Ovation to Ernest Hutcheson

BALTIMORE, Oct. 30.—The Symphony Society of New York, Walter Damrosch, conductor, gave the first concert of its series at the Lyric on October 27, Efrem Zimbalist, violinist, being the assisting artist. This was also the first of the local symphony concerts.

The Brahms Symphony, No. 2, was read with a fine regard for its many beautiful themes. Grieg's "Norwegian Wedding Procession" and "In the Halls of the Mountain King" from "Peer Gynt" and a highly interesting novelty of Enesco, First Roumanian Rhapsody, gave further opportunity for the orchestra to display its many excellent qualifications. Mr. Zimbalist chose the Bruch G Minor Concerto and presented this work in an individual manner which had dignity and breadth of conception as well as freshness and strength of rhythm. After the concert Mr. Damrosch and Mr. Zimbalist were the guests of honor at a reception and supper at the Florestan Club.

Ernest Hutcheson, the eminent Australian pianist, began his present American tour with a recital at the Peabody Conservatory of Music this afternoon. This was Mr. Hutcheson's first local appearance since he gave up his duties as a teacher at the Peabody, and he received an ovation. This hearty welcome was an inspiration which made itself evident in the masterful presentation of the Bach-Busoni "Chaconne," in which some stupendous effects were obtained. The Chopin Sonata in B Minor was a revelation in the poetry and delicacy of its treatment. In the group of Schubert pieces, three "Moments Musicaux" and the "Marche Militaire," some of the most striking features of interpretation were displayed, while virtuosity and *bravura* style were reserved for the Liszt "Valse Oubliée" and Etude de Concert and in the Schubert-Liszt transcriptions of "Du bist die Ruh" and "Der Erlkönig."

Mr. Hutcheson gave an informal recital at the Peabody on Saturday afternoon. There was a real demonstration given him by his former associates and pupils, and the latter as a token of esteem presented him with a gold penknife. F. C. B.



Charles V. de Bériot

Charles Vilfride de Bériot, the composer-pianist, died in Paris, on October 22, at the age of eighty-one, according to a cable to the New York Sun. He was the son of Mme. Garcia-Malibran, the famous dramatic contralto, and of her second husband, Charles Auguste de Bériot, the equally eminent Belgian violinist. He studied piano under Thalberg and became a professor at the Paris Conservatoire. He is the composer of numerous works in a wide variety of musical forms and collaborated with his father on a "Méthode d'accompagnement."

Henry Schmitz

Henry Schmitz, formerly widely known as a musician and one of the founders of the Philharmonic Society, died November 1, at his home, No. 321 West 136th street, New York, at the age of ninety-one. He was said to be the only surviving musician who appeared with the Jenny Lind company. He had been a member of several of the leading orchestras of this country, and for twenty-five years was the treasurer of the Philharmonic Society. Five daughters survive him.

Mrs. Ray Stillwell Bardell

Mrs. Ray Stillwell Bardell, for a number of years one of the best known soprano soloists in Brooklyn church choirs, died October 30 at the Flushing Hospital. For more than eight years she was soloist in the First Congregational Church of Flushing, and it was while occupying this position that she married William R. Bardell, also a singer of reputation. She is survived by her husband and one child.

Dr. Charles P. Stimpson

Dr. Charles P. Stimpson, who had been a tenor soloist for the Troy Choral Club and the Troy Vocal Society, and before that a soloist in Boston churches, died last week in New York.

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"CARMEN" WELL SUNG BY PHILADELPHIANS

Operatic Society's Chorus and Ballet Divide Honors with the Principals

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, October 29, 1914.

BEGINNING its ninth season and giving its thirty-first production, the Philadelphia Operatic Society, which, since the death of Siegfried Behrens several years ago, has been under the musical direction of Wassili Leps, appeared before a large audience at the Academy of Music last evening in a creditable performance of "Carmen." From a spectacular point of view, as to the size of chorus and ballet, the costuming and visual effects as a whole, Bizet's opera has seldom been more attractively presented in Philadelphia, even by professional organizations, and it may also be said with sincerity that musically the interpretation reached a height of proficiency that merits praise. This is particularly true of the work of the chorus, which sang with admirable enthusiasm, fair precision and a good quality of well-balanced tone. The instrumental part, furnished by about sixty members of the Philadelphia Orchestra, under Mr. Leps's baton, was played in a manner that showed the competency of the conductor and the experience of the musicians.

There was an entirely new *Carmen* in the person of Vivienne Segal, formerly a member of the Operatic Society's ballet corps, who stepped into a prima donna rôle with surprising confidence and competency. Miss Segal is only eighteen and it was not to be expected that her *Carmen* would show analytical understanding of the character or present anything new in its development. That she did not attempt great things in her impersonation is to the credit of her good sense. She was content to present a *Carmen* that was ingenuous and alluring, by means of her youth and girlish charm. It was on the vocal side that Miss Segal achieved the most, for she sang the part with commendable ease and fluency.

Don José was again sung last evening by George Rothermel, who took the rôle in the society's presentation of "Carmen" several years ago. His work disclosed encouraging development. Mr. Rothermel's acting had more of poise, sincerity and forcefulness than many professional opera singers displayed. His voice is a real tenor of unusual range, his ringing high tones, to which the robust quality gives impressiveness, enabling him to produce the sort of effects that win applause.

As *Micaela*, Adelina Patti Noar, who made her first appearance with the Operatic Society, had the advantage of a natural simplicity of manner, which helped her to suggest the pathos of the character, while her voice is a soprano of pure, mellow quality and fair flexibility. Horace Hood showed the experience that he has acquired in several previous rôles in his vigorous impersonation of *Escamillo*, and while the music in places lies rather below the comfortable reach of his sympathetic baritone, he sang the Toreador Song with some spirit, making an even more favorable impression, however, in the third act, in the scenes with *Carmen* and *Don José*.

One of the most efficient members of the cast was Adele Hassan, who as

Frasquita sang noticeably well in her pleasing soprano, showing marked improvement vocally over her work in "The Gypsy Baron" last Spring. Mrs. Louise Hutchinson also was heard to advantage in the companion rôle of *Mercedes*. The singing of Oswald Blake as *Remendado* warranted the belief that he might well be entrusted with a more important part, and E. V. Coffrain also made a distinctly favorable impression as the other smuggler, *Dancairo*. The rôle of *Zuniga* was successfully taken at short notice by L. Wiltbank Keene, and William J. Mayer sang the few measures of *Morales* in a manner that showed the intelligent use of a very good voice.



—Photos by Haeseler

Above—George Rothermel, the "Don José" in Philadelphia Operatic Society's Production of "Carmen." Below—Vivienne Segal in the Title Rôle

As said before, much credit is due the large chorus and William P. Bentz, the chorus master, for its important part in the presentation. In the elaborate scene in the last act the ballet, well trained by Walter G. Wroe, danced gracefully, some excellent toe dancing being done by Marguerite Edna Wroe, who is quite in the professional class. The Carnatus Mandolin Club and a crowd of boys in the play-soldier scene in the first act were features.

After the second act Mr. Leps, the conductor, and Joseph Engel, the stage manager, formerly of the Philadelphia-Chicago Opera Company, were called before the curtain with the principals and shared in the applause and the profusion of "floral tributes." A. L. T.

FREMSTAD RECEIVES FERVENT WELCOME

Sings Familiar Wagner Numbers as Soloist with Damrosch Orchestra

Last Sunday afternoon's concert of the New York Symphony Orchestra at Aeolian Hall derived especial note through the appearance of Olive Fremstad as soloist. That the erstwhile Metropolitan soprano would have a tumultuous reception was a foregone conclusion in view of the ardor of her numerous devoted partisans, who had expressed themselves so emphatically in her favor and in disapproval of the treatment accorded her by certain operatic powers on that memorable evening of last April. The audience was exceedingly large, as was to be expected, and the great American artist had an ovation when she appeared on the platform for her first number that seemed an echo of the one just referred to. Several minutes elapsed before the plaudits died down sufficiently to permit Mr. Damrosch to raise his baton. Seething enthusiasm likewise followed every contribution and there were armfuls of flowers. A member of the Metropolitan Company or not, Olive Fremstad is one of those rare artistic possessions that New York holds to its heart with undiminished affection.

Mme. Fremstad was heard in "Dich Theure Halle," in *Kundry's* arioso from the second act of "Parsifal," "Ich sah das Kind," and in the "Liebestod." Those of her well-wishers who had feared the consequences of a long transcontinental concert tour were delighted beyond measure to find her voice fresh and unfatigued. Some roughnesses of tone were perceptible in the early bars of the "Tannhäuser" air, though the soprano has never shone to best advantage in this music. But with the "Parsifal" excerpt she was again the Fremstad whom all sincere lovers of the highest type of dramatic song have learned to idolize. Her voice as such took on a beauty it had lacked in the preceding number (the *Kundry* music lies better for it); but apart from this there was in fullest measure the marvelous emotional penetration, the intensity of expression, the world of mordant suggestion in the utterance of a single word which struck deep even in the absence of action and stage accessories. Indeed, we do not recall ever having heard her deliver this passage more heart-searchingly in the opera. As such applies to her singing of the "Liebestod," and interpretation resplendent with a glorified inner light.

Mr. Damrosch gave a performance of the Wagner pieces, including the "Meistersinger" and "Tristan" preludes, that called for extremely high commendation. The "Tristan" music was particularly thrilling. Mr. Damrosch has not done it with so much dramatic potency and effective climaxing in years. Worthy, too, was the "Meistersinger" Overture, though one might plead for less exaggerated breadth in the final apotheosis of the Mastersinger's melody. The first half of the program was devoted to Handel's Fifth Concerto, for strings, the famous "Largo" in Leopold Damrosch's orchestral version and Bach's first "Brandenburg" Concerto. The first of these was notably well performed, especially the noble *largo* movement with its quasi-Tschaikowskyan ending. The familiar "Largo" fared equally well, though Leopold Damrosch has scored it (especially towards the close) in a fashion

more Wagnerian than Handelian. Yet it is an effective version. Less happy was the Bach concerto, in the first part of which the horns were none to fortunate in dealing with the troublesome high passages, while all was not smooth sailing in the *adagio*. H. F. P.

OPERA FOR NEW ORLEANS

Guarantee Asked to Bring Italian Company from Havana

NEW ORLEANS, LA., Oct. 31.—While all hopes of our usual season of French Opera had been given up some time ago, word has just been received from Impresario Affre, asking that his lease of the Opera House for this season be cancelled. Thus, if New Orleans is to have opera of any sort this Winter it is now up to the subscribers to come forward with a sufficient guarantee to justify the bringing of the Italian Opera Company from Havana, where it will shortly close a successful season.

Gilbert Pemberton, representing the opera company, has obtained an option on the French Opera House for a period from December 15 to February 17, 1915, and he promises, if the subscription is raised, that he will augment his present capable troupe by the addition of several noted singers. The guarantee asked is \$40,000.

The Philharmonic Society announces with regret the cancellation of the two concerts which were to have been given by the Minneapolis Symphony Orchestra in February. D. B. F.

Harold Bauer Plays Exacting Program in Chicago

CHICAGO, Oct. 18.—Harold Bauer, the eminent French pianist, was greeted by a large audience at Orchestra Hall today. His program was of a character to tax his skill to the fullest. The playing of Beethoven's Sonata, op. 3, was an exceptionally artistic feat. Nothing to excel it has been heard here in a long time. The player exhibited a wonderful grasp of the depths of the sonata's musical meaning and his conquest of the purely technical difficulties was masterful. His other numbers included Brahms's Eight Waltzes, op. 39; the Schumann "Kinderszenen," op. 15; the Prelude, Choral and Fugue by César Franck and a number of shorter pieces by Liszt, Schubert and Chopin. M. R.

No "Hyphenating Influences" for Emil Oberhoffer's Players

MINNEAPOLIS, Oct. 23.—When Emil Oberhoffer called together the members of the Minneapolis Symphony for the first rehearsal, he gave them a neutrality talk which closed with the following significant behest: "I find nothing in music that could not be explained in the English language, and so shall endeavor to give my directions exclusively in the vernacular of our country. Would it not be wise if, in our daily meetings each man would think and speak this language, thus avoiding the possible prejudices of national influences? Let us cut out the 'hyphenating' influences and just be an all-American orchestra."

Hinkle and Werrenrath as Woman's Club Soloists in Attleboro, Mass.

ATTLEBORO, MASS., Oct. 26.—At a recent concert given by the Attleboro Woman's Club, in the High School Auditorium, a program of dignified character was presented by Florence Hinkle, soprano, and Reinald Werrenrath, baritone. Both soloists were applauded to the echo by an audience which approximated 800.

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